

HAL MERRITT'S CLEVER CARTOON

# VARIETY

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PRICE, FIVE CENTS

VAUDEVILLE

CIRCUS

PARKS

SIME

BURLESQUE

MINSTRELS

FAIRS

CHICOT

## CHICOT'S AND SIME'S REVIEWS OF THE WEEK

R. A. ROBERTS MAY STAR  
ELTINGE SAYS HE DIDN'T  
GRACE VON STUDDIFORD FLEES  
"SKIGIE" IN SYRACUSE  
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### GRACE VON STUDDIFORD GONE.

Grace Von Studdiford, the comic opera prima donna, who approached several managers with an offer to go into vaudeville, left for Berlin Thursday morning on the Kaiser William der Grosse.

Several reasons hastened her departure, but the most important was the one which obliged her to seek booking in vaudeville.

Miss Von Studdiford was under the management of the Shubert Brothers, and sang the principal role in "The Red Feather." Upon Lillian Russell leaving "Lady Teazle" and the Shubert management, Miss Von Studdiford was shifted to the latter company.

Nothing seemed destined to mar the peaceful way of the prima donna until she noticed that the Lillian Russell paper was being used throughout the route of the opera.

Miss Von Studdiford objected. While she cast no aspersions on Miss Russell, as she stated to one of the Shuberts, she thought it only consistent with her position that pictures of Grace Von Studdiford be displayed while she sang the role, and not the lithographs of a "has been."

The Shuberts failing to grasp her point of view, she retired, and made overtures for vaudeville, asking from \$1,200 to \$1,500 weekly, which caused all the managers to wear ear-muffs.

Later she reduced her figure—in dollars—without effect, and about this time rumors of impending trouble with the Shuberts reached her. Injunctions, attachments and the like were mentioned, and Miss Von Studdiford determined upon a hurried trip across the pond.

Appealing to Alexander Steiner, who locked her out West some years ago at \$200 a week, he suggested ways and means out of the difficulty, also handing her a letter addressed to his brother, the manager of the Wintergarten in Berlin, from whence, no doubt, news will shortly arrive of the diva's appearance.

### NOVELTY TO REOPEN.

The Novelty Theatre in the Eastern district in Brooklyn is expected to open again as a vaudeville house before the snow disappears—if it ever arrives.

Closing through orders of the municipal authorities in the fall, it was not intended that it should once more hold "bills," through an arrangement or understandings entered into between Percy Williams, manager of the Novelty, and William T. Grover, manager of the Amphion, in the same section.

When Mr. Grover acquired the old Montauk, it was agreed that if he would book through the office of William Morris for the Amphion, and not run vaudeville in his new theatre in opposition to Williams' Orpheum, the Novelty would stay out of the variety field.

Whether Mr. Grover absolutely agreed is not certain, although he stated before the opening of the Montauk as his house that he would play only stock there. He gave vaudeville, however, and did not book through Morris. Mr. Williams in retaliation will compete with the Amphion through the Novelty at the earliest possible moment.

This will make the fifth house on the Williams' Greater New York Circuit—Orpheum, Alhambra, Colonial, Gotham and Novelty.

### THE CIRCLE AGAIN.

So perplexed is Percy Williams over the peculiar conditions existing with his Circle and Colonial theatres that changes in plans are of daily occurrence.

The latest is that the Colonial will be leased for next season, or at any rate, will be given up for vaudeville, which will return to the former favorite haunt of the upper West Side, the Circle.

During the latter term of Williams' tenancy as a vaudeville manager at the Circle it was a steady money maker. Business averaged \$6,500 to \$7,000 weekly, with a small capacity in comparison to the Colonial, which, for some reason, does not seem to draw, regardless of what bills are given, the weekly receipts running from \$3,000 to \$4,500, varying continually, without showing a healthy growth.

Mr. Williams is now in the predicament of returning to the Circle and catering for a high grade patronage, which it formerly had, after the house has endured a season of burlesque. Whether the clientele will return or not is an open question.

### WEBER AND RUSH'S NEW HOUSES.

The Weber and Rush theatrical concern, whose offices are in the Knickerbocker Theatre Building, are spreading out over the landscape rapidly these days. The new Gaiety Theatre in process of construction in Baltimore will be under their direction, and now comes word that they have just about completed plans for the construction of a fine burlesque house in Schenectady, where they already control one house, the Mohawk.

"Work on the new Schenectady theatre will be begun early in the spring," said a member of the firm. "We have an option on a site in the best part of the city, and architects are busy now with the plans for the building. We propose to make the building one of the finest and most commodious in the East. It will cost—that is, the building itself—upwards of \$75,000. Besides the theatre proper it will contain an elaborate rathskeller and the basement will be given over to a fine bowling alley."

The firm would not make public the name of the architects who were drawing the plans, but it was definitely stated that the new house would be opened on September 1 of this year.

The Gaiety in Baltimore is to be thrown open the first of next month. It is said that the construction of the new playhouse makes a record. Ground was broken only two months ago. The theatre is the property of the Columbia Amusement Company, but Weber and Rush are the directors.

### FEIBER IN A HURRY.

H. H. Feiber, who does the European booking for the Keith Circuit, will sail in about two weeks. As a rule he remains in this country until late in the spring, but there is need of acts for Keith consumption, and Feiber will hurry across.

Alice Way, wife of Charles E. Colby and well known from her connection with Colby & Way as "The Dancing Doll," died New Year's Day, after a lingering illness. Her death was incorrectly reported earlier.

## R. A. ROBERTS MAY STAR

Richard Arthur Roberts, Englishman. "That would be the city directory style of describing R. A. Roberts, who has gained immediate recognition from public and press since his appearance in American vaudeville through the artistic interpretation of five different characters in the one-man play, "Dick Turpin."

While the artistic side of the presentation could be depended upon alone, there are also the lightning changes which are made from one character to another to add to Mr. Roberts' reputation as a protean artist, in both senses of the phrase, and the recognition of his merit has been immediate by all thus far fortunate enough to view his performance.

R. A. Roberts dispenses that selfsame indefinable quality often termed "personality" or "magnetism" off as well as on the stage, and is a clever conversationalist, having a strong, modulated voice which carries each word distinctly. In speech he is the typical Englishman, but in looks very much "Yankee."

Mr. Roberts said:

"I suppose, of course, you expect my impression of the American audiences as I have found them and in comparison with the English. My conclusions are that they are quick to catch the point, intense, and when interested,

attentive; when not, uneasy, which is shown by moving in their seats. I like them and like to play before them.

"My early career was on the legitimate stage in England. I having spent three years with Wilson Barrett, taking five characters in 'Lights O' London,' then giving some time to concert work with a musical monologue. From the concert platform I entered your vaudeville through the music halls of Britain's great city; first producing 'Lucinda's Elopement,' which I may fairly say established me in the hearts of London playgoers.

"I then produced 'Dick Turpin,' which you have seen, and I have another one-man play in readiness for production, involving eight characters, all of which I play myself, and it has been named 'Ring the Changes.' Rather appropriate, don't you think? I was not quite certain whether the expression would be fully understood over here. All my plays are written by myself.

"At the Coliseum in London I consider I gave a much better production of 'Turpin' than is possible here through the size of the stage. There is a revolving platform or stage over there, and where now my finale is the escape of Dick through a window, I gained better effect at the Coliseum by having a band of soldiers below, whom I routed by striking, pushing and kicking, mounted my horse and again appeared

in my proper person as the other half of the stage appeared before the audience. It was very effective, I assure you, and my horse would come around rubbing its nose against my shoulder, which the people in front seemed always to enjoy very much.

"There has been some talk, I know, since I appeared over here as to why I close in or demand the stage be left to me alone when 'Turpin' is given. The explanation is not intricate. Through my negligence in the old country of not insisting upon that condition I have suffered a dislocated shoulder blade, broken my arm, blackened my eyes several times and other bruises, all through curiosity-impelled persons standing in the way when every fraction of a second to me in my changes meant a great deal.

"I must do it, and for no other reason than not to risk injury. Once in London, at a time when I invited a committee from the audience to come on the stage to watch my changes, the late Clement Scott asked permission, which I gladly gave. After my performance I asked Mr. Scott what he would say, and he replied: 'Nothing, absolutely nothing; there is nothing to say. Everything speaks for itself; I can say no more.'

"Again, at the Metropolitan one night, Sally's knife, which is run across the fingers by the Yorkshire farmer, was mislaid by accident. The 'prop' knife is blunted, and one of my assistants, in the hurry to secure another in time, found one which had not been dulled. When I, as the farmer, drew it across

my fingers it cut a very deep gash which bled profusely and continuously through all the succeeding characters, soaking my clothing, which the audience could not but help notice. My assistant remarked to me, as he bound up the wounds, 'Hi say, Mr. Roberts, you ought to do this hevery' night, you know.'

"My wife, who is an English lady, is my main assistant directly behind the setting, and I have three others, one to simulate the coach arriving, another for the horse and the third to cart away the debris.

"I like the United States so well, as far as I have traveled it, which means New York and Brooklyn, that, could I make the suitable arrangements, it is highly possible I would present my three one-man plays as an evening's entertainment. I trust you will not consider it boastful when I say that I can present the nineteen characters necessary without duplicating the voice once.

"I have already received a proposition from a prominent manager here to extend 'Dick Turpin' into a three-act play, having the first and third acts as an epilogue and prologue respectively, with my present presentation of the playlet as the second act.

"But in England contracts are steel clad. I am engaged there until March, 1908, and it is problematical whether I can secure a release. I hope so, however. But in any event, I do not intend to give either of the other plays during my present engagement."

Stine J. Silverman.



# VARIETY

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## ADVERTISING RATES ON APPLICATION.

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VARIETY desires to announce the policy governing the paper.

We want you to read it. It is interesting if for no other reason than that it will be conducted on original lines for a theatrical newspaper.

The first, foremost and extraordinary feature of it is fairness. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "absolutely fair" are the watchwords.

VARIETY is an artists' paper; a paper to which anyone connected with or interested in the theatrical world may read with the thorough knowledge and belief that what is printed is not dictated by any motive other than the policy above outlined.

We want you for a subscriber. If you don't read VARIETY you are missing something.

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Correct English has ever been a failing on the vaudeville stage. No one has taken the matter in hand, and it properly rests with the artists.

Privately they are privileged to speak as they please, the lack of schooling being a misfortune rather than cause for rebuke. But publicly a grammatical error should be carefully avoided. Monologues or any acts without manuscripts should be reduced to writing, and submitted to someone competent to edit.

Single turns and teams often let fall an expression which causes the English language to blush. Only recently in a sketch receiving \$300 weekly, and which cost perhaps \$150, the expression "I seen" was used by one of the principals.

It is a simple and inexpensive matter to correct all this. Every artist should give it his attention immediately. Uniformity of grammar would be of great assistance to vaudeville.

The managers should help to eradicate the evil. It grates upon the newcomers which "refined" vaudeville seeks to attract, and instead of attracting, repels.

William Grossman is bringing a suit against F. F. Proctor in behalf of Eph. Thompson, who was informed when he recently put in an appearance at the



## "THE ONLY WAY"

Will It Come to This in the Agencies?

Newark house that he had been canceled. It is asserted by the management that Thompson's agent was notified of the cancellation last October, but Thompson denies having received any such notification, and the suit will be pressed. It is understood that Mr. Proctor was disposed to plead the recent decision that the Sunday clause nullified a contract and that there was no basis for a suit, but he changed his mind when it was suggested that the acknowledgment that all outstanding contracts bearing the name of Mr. Proctor were void might work him an injury were the fact to become advertised, and he abandoned his position.

As a matter of fact, Mr. Grossman agrees with Variety that a contract for a performance sanctioned by the police is a contract for a legal performance, and that a contract for Sunday work is not null and void. The uncertainty of the matter points the moral of the suggestion made in Variety two weeks ago that some organization of artists be formed with a fund for testing these questions in a court of law. The White Rats are

still existent, and in a better shape than when the erratic Golden was at the head. They could come forward and find an army of supporters in a movement for a proper organization in the interest of all performers of repute. The matter is worth agitation. There are clearly evils to be remedied.

Bruno and Russell are just out of the legal woods on a suit brought by Hurtig & Seamon to recover the penalty stipulated in their contract should artists engaged by them play other New York houses before appearing at the theatre on 125th street. Bruno and Russell signed with Hurtig & Seamon and then played the Williams' time. Suit was brought for the \$400 penalty, William Grossman taking charge of the artists' interests. On Wednesday Hurtig & Seamon abandoned the suit, and Grossman has a silver card case as a souvenir. He will have to have new cards printed to fit the case.

Edward Clarke is having a merry time with a little press sheet called the Weekly Hash—which comes out every

## OUR PICTURES.

On the front page this week there appear portraits of Charles T. Aldrich and Sabel Johnson. Mr. Aldrich has dropped from vaudeville for a time to follow the villain in a play called "Secret Service Sam." Miss Johnson has a voice so altitudinous that she calls herself the highest soprano in the world.

other week, by the way. There is plenty about Clarke, his act, his friends and his enemies, and there is a lot of clever reading. It is one of the best advertising ideas since the Sidman postal cards, and the paper is in demand. An advertisement that a manager is willing to read is worth more than the idea is costing Clarke.

Up in Harlem, next door to the Alhambra, is a sporting goods store where "P. G. Williams' Electric Belts" may be purchased at prices from \$2 to \$25. These are manufactured and guaranteed by Percy G. Williams over his own signature from his own factory in the City of Nods. (Free Adv.)

Murphy and Nichols were canceled at Proctor's Troy house for the coming week, as they declined to play New York the Sunday following their closing there. The same day their act "From Zaza to Uncle Tom" was booked at the Union Square, where it will play during the same week.

Adele Ritchie, after leaving vaudeville, rehearsed one day for the new production of the Joe Weber Company. Miss Ritchie says she stopped as she would not wear tights. Mr. Weber disagrees with that statement.

Jacobs' dogs, a foreign act, which has not played East yet, having gone direct on the Orpheum Circuit, was about to start for home (Vienna), when the suggestion was made to Jacobs to look around a bit here first. He is now looking.

It is said that an act that the Keith people wanted quite badly recently called at the offices known as "the Association's" still, and upon looking over the contract, noticed "five per cent." Objection was raised on the ground that as the act was booking direct there would be no "split," and the artist was entitled to the benefit. Told to wait while it was considered, the artist has the pleasure of seeing the contract returned from the "star chamber" with two and one-half per cent. resting where the objectionable "five" had been.

May Ward is ill at the Mt. Sinai Hospital.

#### AIMIE ANGELES.

The Colonial has been selected for the opening date of Aimie Angeles' appearance in vaudeville on Monday, where she will be seen shortly after leaving "Wonderland." Miss Angeles had some vogue at one time as an imitator of popular actresses, but what her vaudeville offering will consist of is not at present known.

#### NOSSES MAY COME BACK.

The Five Nosses in their musical novelty may leave "The Earl and the Girl," where they have scored substantially, for another round of the vaudevilles.

#### LUESCHER GOT A LAUGH.

An article in one of last Sunday's papers, accredited to Mark Luescher, with vaudeville as its subject, caused even the trained animals playing around town to laugh when they heard about it.

#### CHARLES LEONARD FLETCHER IN ACCIDENT.

Through an accident on the Santa Fe Railroad near Omaha, Charles Leonard Fletcher is filling a date in a hospital.

Mr. Fletcher does not expect to leave Omaha for a month, being obliged by reason of his injuries to postpone the opening of his new sketch, "A Breeze from the West," until February 5, when he will produce it for the first time at the Majestic in Chicago.

The railroad company will be called upon to reimburse Mr. Fletcher, both for the physical injuries and loss of time. While confined to his bed Lou Anger, of Dixon and Anger, has been most kind and attentive, attending to his correspondence and seeing that Fletcher's wants are cared for.

#### WENTWORTH IS COMING.

Estelle Wentworth, prima donna of the "Happyland" company, will take a flyer into vaudeville when the season of the DeWolf Hopper musical comedy closes. This is her second look-in on the vaudeville game. About a year ago she appeared at Proctor's Fifth Avenue house in a straight singing act. Her appearance in variety only lasted one week, however. This time she will stay with it much longer, she says. The act will be a straight singing turn, much on the order of that being used by Nella Bergen.

#### STUNG!

The management of "The Dainty Duchess" burlesque company was stung last week for the first time for the \$25 forfeit which is offered for any female catch-as-catch-can expert who can stand up right on the mat with their aggregation of "International Female Wrestlers." The international ladies first appeared in this country at Hammerstein's early this fall, and up until last week got away with the \$25 offer.

They were at the Trocadero, St. Louis, when a muscular maid took up the offer. She gave her name as Julia Dorfing, of Chicago, and confessed that she paid her room rent by hurling sinkers and wheats in a St. Louis quick lunch room. The huskiest of the professional wrestlers was appointed to grind her face into the canvas mat, but at the end of the appointed time limit of five minutes the quick-lunch giantess was still on her feet and smiling triumphantly. She left the theatre with the five-and-twenty in her stock—that is, purse.

#### OLD-TIME MINSTREL DIES.

Sam S. Sanford, the creator of the name part in Uncle Tom's Cabin, and a minstrel of note, died at his home in Brooklyn last Saturday. The body was taken to Philadelphia for interment. He was at one time manager of a theatre in Philadelphia, but of late had lived in Brooklyn. He was about 84 years of age.

His son, Walter Sanford, at one time a well known melodramatic actor here, is in Australia.

#### HUBER AN IMPORTER.

George H. Huber, who has a museum on Fourteenth street, and a lot of flats and restaurants up-town, has imported a freak from the other side at a weekly salary of \$9,000. (Nine thousand, not ninety.) It is Libberra, a man with two bodies.

Owing to the enormous salary, the greatest price ever paid to a freak, living or dead, Mr. Huber has engaged the Madison Square Garden for February and March so that all may see. No advance in prices.

#### "THE NEW FIRM'S" NEW HOUSE.

Myers & Keller have added the opera house at New Britain to their Connecticut chain, which now embraces Stamford and Hartford.

Julie Ring in her new sketch will be seen at Keith's for the first time in New York next week. The act has been out since early in the season, but this is its first metropolitan look-in.

## THE EX-HEADLINER

Truly Shattuck has discovered a new and effective prescription for reducing.

"Star four months in vaudeville against a background of show girls recruited from Broadway. Guaranteed to take off ten pounds of superfluous flesh in each month."

Judging from Miss Shattuck's appearance on the Colonial stage this week, the prescription has worked in her case. She never looked as fit, and if her latest vaudeville experience has done nothing else, it has trained her down for her re-entrance into musical comedy, otherwise George Cohan's new piece, "George Washington, Jr."

"The Prince of Pilsen Girls with Truly Shattuck" is not the property of Miss Shattuck, but of M. S. Bentham, who stays in New York, while a Mr. Ford assisted by Miss Shattuck (when emergency demands) runs the show on the vaudeville circuit. "Emergency" managed to keep Miss Shattuck pretty busy. Those eight girls, two from Weber and Fields' ranks, brought with them to vaudeville all the petty jealousies and late supper habits peculiar to the Broadway beauty line and not compatible with vaudeville. When Miss Shattuck has not been engaged in pacifying belligerents under her breath during the act itself, she has been warding off vaudeville Johnnies. In New York, the Johnnies, being rather discriminating, have not besieged the stage doors, but out of town it has been a weekly gamble whether the entire octet would turn up at the depot. Their hunger and thirst for the sign of the electric dragon and other Broadway features have also lent the element of uncertainty to Miss Shattuck's tour and now she says that with all due deference to the drawing powers of a beauty line, give her the plain fifteen-dollar-a-week variety of chorus girl every time. Still, she has some cause for gratitude. She looks wonderfully trim and svelte in that spangled lavender gown.

Grace Tyson, of McWatters and Tyson, is getting the real estate habit. She has bought some land on Long Island as an investment and she wants to acquire more. She has seventeen acres in Deer Park, adjoining a tract owned by Maud McIntyre, wife of Jim McIntyre, of McIntyre and Heath fame. Miss Tyson and Mrs. McIntyre put their heads together during the past week and evolved a perfectly lovely idea. All their land is woodland, so next summer there is to be a woodchopping contest at Deer Park. A lot of chaps who think they saw a lot of wood in vaudeville will be invited to deliver the real article midway between Babylon and Jamaica some lovely July day. Overalls, straw hats and axes will be supplied and all their wives and sweethearts will be invited out to share the basket lunch. Miss Tyson admits that it would be cheaper to hire professional ground clearers, but then she argues—"Think of the happy reunion!"

Some one was talking before Lydia Barry the other night in very sentimental fashion about how we poor play-er women often made the audience laugh when our hearts were breaking.

"You know how it is," concluded the speaker, glancing at Miss Barry.

"Don't I," replied the little song and dance artist who is always looking over the audience for a sweetheart. She heaved an eloquent sigh. "Don't I? Why, the other night, every time I sat down or bent over, I heard my new frock go 'plunk' somewhere. With one breath I was making remarks about the dressmaker and her pedigree, and with the other asking Felix questions. He misinterpreted my remarks and the result was a queered turn. Oh, yes, there are times when our hearts and—other things—break, and the audience is none the wiser."

Do you know Anna Marble, the busy press agent at the Victoria? If you do not, you want to write her a nice letter and send her a lot of photographs about two weeks before your next booking at Mr. Hammerstein's theatre. I dropped in to see her the other day in search of a photograph of a certain headliner. Miss Marble fell upon my neck and wept—figuratively speaking, of course.

"Photographs," she sobbed. "Do vaudeville women ever have photographs taken? Why, there was an act billed here last month, a big act with a pretty woman in it. The papers wanted her pictures—think of it, really wanted 'em! I wrote to her for a lot and what did she answer 'Where are the pictures I let you have last year?'"

"Honest! And another headliner who had sent me two pictures, said in reply to my request for more—I don't see what you do with all the pictures I give you. I am sending you four more. Please remember they cost real, not stage, money."

"I got all her pictures in the papers but one and she was tickled to death, but I haven't recovered from her nasty note yet."

Girls, it isn't every house that has a petticoated press agent who will get the best showing possible for us. Play up to Miss Marble and play up in time. And remember that if you don't get your pictures back, they repose in the desk of some Sunday editor, not up Miss Marble's sleeve. She has a pretty, plump arm that does not need padding with photographs. You are always wondering how the Broadway show girls and the musical comedy people get so much space in the paper. They pose for hours before the camera. That's the answer.

The Ex-Headliner.

#### DELLA FOX'S SOUVENIRS.

Yesterday at Proctor's Fifty-eighth Street Theatre souvenirs in the form of ash receivers were distributed to all women occupying orchestra seats, with the compliments of Della Fox.

The receivers were on view in the lobby during the week, and were quite pretty in design. About 500 were given away, and Della's husband, "Jack" Levy, has stated that the cost was twenty-seven cents each.

Among the passengers on the Hamburg-American liner Amerika, which left Dover Thursday, was Charles Bornhaupt, head of the international vaudeville agency which bears his name.



# NEW ACTS OF THE WEEK

**WILFRED CLARKE & CO.**  
**"WHAT WILL HAPPEN NEXT?"**  
**AMPHION.**

Like most of the Clarke sketches, this is taken from a French or German theme. Bertie Blumington has been having a night out and has met a lady whom he informs that he is a magician. She enlists his aid in the search of her husband, from whom she was separated at the church door by her mother. She is given his address and visits him at his house. The action of the sketch lies in his endeavors to hide the woman from his wife and a friend, who proves to be the long-lost husband. The sketch now runs twenty-two minutes. When it gets down to twenty it should prove an even livelier offering than "Too Much Trouble." There is not a moment without action, and the story is followed with genuine interest. Theo. Carew, Eleanor De Mott and Archie Gillies all contribute to the good effect and deserve praise. The sketch only lacks another week's working to be one of the best. One or two of the points are lost here this week because a doorway supposed to lead to a hall leads instead to a garden. The backing should be changed. *Chicot.*

**MABEL MCKINLEY.**  
**SOPRANO.**  
**HYDE & BEHMAN'S.**

After a part of the season with "The Parson's Wife," Mabel McKinley is once again in vaudeville, playing the first week of her return in Brooklyn. The absence has not lessened Miss McKinley's value on a vaudeville bill. If the reception accorded at Hyde & Behman's is to be accepted as a true criterion, she is a stronger favorite than ever. Seldom does it happen that any vocalist is required to render six selections before the greediness of the audience is appeased, but on Tuesday evening even this number did not satisfy, the applause being insistent until the orchestra broke into the opening chords for the next. Miss McKinley has added one new song to the same repertoire formerly given. It is an Indian chant, and she is proclaimed the composer of it. Another change is that her own leader conducts the music, the piano accompanist having been done away with. The conductor is a young man by the name of Smith, who is more sincere than rhythmic in his handling of the "stick." Mabel McKinley is a big feature and drawing card on any bill. *Sime.*

**WHITMAN AND DAVIS.**  
**PROTEAN TRAVESTY.**  
**KEITH'S.**

"Protean Travesty" is a misnomer. The sketch, for such it really is, is called "His Little Game," and said by Mr. Whitman to have been written jointly by George Totten Smith and himself, although it is added that Whitman did most of the writing. Mr. Smith may congratulate himself that he is thereby relieved of all responsibility. Based upon a plot leading a husband to disguise himself to discover the unfaithfulness of his wife, the play runs on to allow Whitman as the husband to go out and reappear as an Italian street vender who solicits a kiss from the wife (Eloise

Davis). If it is the intent to have the audience believe the sincerity of the story, it will fail of its purpose through the incongruity of the characters. After the Italian fails to succeed, Whitman changes to a German in 58 seconds and again attempts the osculatory. The sketch runs 16 minutes, and the "protean" undoubtedly depends upon the two changes made. With the songs sung, it becomes a fair character sketch, depending more upon the music and briskness of the business than the title or the changes. On very early, no true gauge of its reception could be taken. It would do much better if rewritten. *Sime.*

**MATIEO AND HER CONGO GIRLS.**  
**SINGING AND DANCING.**  
**TONY PASTOR'S.**

Somewhat suggesting the Williams and Walker act is the work of Matieo and her supporting quartet. They are very light negresses who, on a darkened stage, might almost be taken for white. They sing three songs with the usual allotment of dancing, changing costumes for each song. The work is fairly good and effective. The light effects are poor and greater care in looking after the décolletage is recommended. The exposure is entirely too generous. The act should prove available for small houses. It is not smart. *Chicot.*

**COL. MAGNUS SCHULTZ.**  
**PERFORMING DOGS.**  
**TONY PASTOR'S.**

While not a new act, the turn is shown in a new shape with three trapeze dogs which are a real novelty. The apparatus consists of three platforms, one of which is fixed. The others are kept swinging, and as they are in motion the dogs leap from one to the other. The act is well worked out and the dogs are well trained, but two or three hundred dollars will have to be spent on the act before it can be offered at a fair price. The apparatus is not well dressed and the general effect is dingy. The other tricks are commonplace and Col. Schultz stands sadly in need of a clothes brush. *Chicot.*

**ALICE PIERCE.**  
**MIMIC.**  
**KEITH'S, PHILADELPHIA.**

Alice Pierce, who only recently returned from abroad after an absence of some four years, was heralded as a "celebrated impressionist" but gave little cause for claiming this honor. Miss Pierce has ability, but it is limited and unsuited for the work which she did here. She lacks vocal and physical power to portray the characters she endeavors to represent: Gertie Miller, an English singer, now in "A Spring Chicken," Edna May, in "The School Girl," Beerbohm Tree in his gruesome character of "Caliban" in Shakespeare's "Tempest," and Mrs. Carter in "Zaza," were her initial selections and none of them were good. The audience applauded, but it was no doubt in an endeavor to treat her kindly rather than as a reward for her work. Two of the characters have never been seen in this country, and even had many of those present seen Miss May and Mrs. Carter they would never have recognized even a

trace of their characterizations. The fact that Miss Pierce did not make a tremendous hit was probably a great surprise and disappointment to her mother, who is an energetic sponsor for her daughter. *Kinks.*

**J. C. NUGENT & CO.**  
**"LEST WE FORGET."**  
**JACQUES' THEATRE.**  
**WATERBURY, CONN.**

J. C. Nugent put on a new act which he calls "Lest We Forget," from his own pen. The theme of the act is the best part of it and there are great possibilities which Nugent failed to grasp. None of the finer details of the clothing of the act were looked after and the part assigned Miss Jessie Charon fitted her nearly as badly as the gloves she wore. Nugent has written some words around the theme of a man's love for his children, and when about to make a date with a girl who has accidentally wandered into his room, suddenly realizes he is a married man and dismisses his late acquaintance. The first part of the act is very coarse, where Nugent discovers the girl in the room, by sitting on her, as she is reclining on a sofa. All through the dialogue there is a certain taint of suggestiveness which is offensive. He does not dress for the part in the least, first being seen in a bath robe and a pair of white dress gloves. His second appearance shows him in a frock coat with badly wrinkled trousers, either of which are hardly in keeping with the debonair clubman and rounder he is trying to represent. His lines regarding his typewriter being in the room with them would go better if the instrument could be seen, even the cover of a well-known machine would do duty better than the cheap one carried, which no one would recognize, stowed away in one corner of the table. The act may do with a lot of trimming, but will never get by in its present shape.

*Arthur H. McKechnie.*

**BEATRICE MCKENZIE & CO.**  
**"A MONTANA BEAUT."**  
**GRAND OPERA HOUSE.**  
**GRAND RAPIDS, MICH.**

Beatrice McKenzie is one of the latest to desert the comic opera stage for vaudeville. Miss McKenzie was the Prince Charming in the New York production of "The Beauty and the Beast," and the prima donna in Klaw & Erlangers' production of "Mother Goose." Up to recently she played a leading part in "The Land of Nod." In "A Montana Beaut," Beatrice McKenzie & Co. have a musical comedy act that was received with enthusiasm at the Grand Opera House for the first time on any stage December 31. Miss McKenzie sings a little of everything, grand opera, comic opera and popular songs. The comedy work is above the ordinary. She is ably assisted by Walter Shannon and Harry Dunkinson.

After closing their engagement here, they go direct to the New Majestic Theatre, Chicago. *C. H. Hallman.*

**PHYLLIS RANKIN EXPECTS TO.**

Phyllis Rankin, the dark-haired sourette, is expected to play a vaudeville engagement, opening this month some time in the city through the offices of Myers & Keller.

**THE COUNTESS KINSKY.**

Mme. Ilkey Palma, who is lawfully entitled to use the appellation of Countess Kinsky, appears at Keith's on Monday for her first vaudeville plunge.

Since arriving in the country, when she intended to enter the operatic field, the Countess has played at the Irving Place Theatre, but deciding that perhaps vaudeville would be more permanent, has listened to the persuasive powers of the agents, with the result mentioned.

Properly known in her maiden days as Teka Palmay, she has had an interesting career. In 1880, at the Volka Theatre in Budapest, she appeared in the "Beggar Student" and other operas with Louise Blaha and Eraska Hagyl. Afterwards, in 1884, in Vienna, the city of her birth, she sang the same operas, and in 1889 sang them again in German in the Theatre Wien.

About 1895 she married the Count Kinsky, whose ancestors fought in the "Thirty Years' War" and who comes of one of the oldest Hungarian families. The fortunes of the family falling, the Countess came to America to rehabilitate the exchequer, and vaudeville now has a real live flesh-and-blood parcel of the nobility to gaze upon.

**TROUBLE FOR FANNY RICE.**

Fanny Rice, who is playing Trenton this week has been caused much worry over her little daughter. Last week, while in this city, the child was operated upon by two prominent surgeons for a stoppage of the nasal passages. Upon their advice the child was taken to Trenton with her mother. On Wednesday, while out driving with her nurse, the wound opened and a severe hemorrhage resulted. The child was taken to a caretaker's house in Cadwalder Park and physicians were summoned. It was only after several hours that the flow of blood was checked and the little one pronounced out of immediate danger.

**IRIS HIRES OUT.**

After sixteen years in the variety agency business, John J. Iris has decided to exchange the casual commission for a salary that will be in an envelope for him every week, and he has connected himself with the Eastern end of the Pacific Coast Amusement Company.

This is the Sullivan and Considine circuit, and Iris will remain in New York, looking after the bookings, a task for which he is particularly well fitted.

Next to Robert Grau, Iris has probably introduced into vaudeville more really important dramatic features than any agent in the business. With a circuit of forty-nine houses to book for it will be possible for him to use features of importance and a number of big names already stand upon the list.

**IN GOOD SOCIETY.**

Nan Engleton and her company played the Jefferson Club, of Richmond, Va., on New Year's Day. This club is one of the best known in the South. As one result of her success at this function, she has booked twelve weeks over the Southern park circuit, commencing in June.

M. S. Bentham was presented with a loving cup and inkstand for New Year's. Both are of silver and shine.

# Shows of the Week

## SUNDAY CONCERTS.

There has been much said about the Sunday concerts in New York, and much sympathy has been wasted on the poor actor who is not permitted to follow the biblical injunction and rest one day out of seven. The poor actor, like many another object of misguided benevolence, would be the first to raise a cry should the Sunday concert be abolished.

The only concerts the actor objects to are the ones for which he does not get extra pay. If the Proctor, Williams and Hurlig & Seamon houses could be abolished and concerts be permitted only at the outside places, the actor would consider the situation ideal.

The best proof that he is willing to work on Sunday is found in the fact that artists playing the Poli and other nearby houses where concerts are not permitted, come to town for the concert and return to their next stand some few dollars richer; to say nothing of having had their expenses to town paid in full.

To the smaller actor or the man who is in bad odor with the powers that be, the Sunday concert is really a charitable organization, since the plethora of houses open on that night give the little fellows an opportunity to get out "board money" at the least.

New acts, too, find in the Sunday concert a chance to show their work and try it out on an audience. It does not do them much good, for managers and agents are not around looking for new acts, but it holds the act together and many a sketch which might otherwise have died a-borning, has found in the Sunday engagements the hope that has held.

One reason for the Sunday concert is the hall bed room and the flat parlor. A young man who wants to see a girl finds greater privacy in a crowded theatre than in the open faced flat or the boarding house parlor. Even if he lacks feminine acquaintances he is not disposed to spend the evening in a cheerless room and seeks amusement.

To close the Sunday concerts or to strictly enforce the Sunday law would not only work great injury to the artists, but would fill the back rooms of saloons. If the reformers would accomplish a real good let them seek to legitimize the Sunday concert rather than suppress it, and provide the boarding New Yorker with a place to go where the surroundings make for good.

The argument has been made that the money spent on Sunday would come to the manager through the week were the houses closed on that day, but the argument does not hold water. The average young man in New York wants amusement at a time when he may enjoy it. If he is prevented from going to the theatre he will go somewhere where he will spend more money with a smaller return.

If the time ever comes when the haysseed legislator from St. Lawrence County no longer makes the laws governing the second largest city of the world we shall have Sunday concerts legalized and the front instead of the back door of the saloons open.

## COLONIAL.

There is much that is good at the Colonial this week, but Truly Shattuck's skinny chorus girls are not included in this category. Miss Shattuck has been in vaudeville, on and off, for a long time now. She knows us and we like her. Whatever induced her to risk a rupture of those pleasant relations by offering the attenuated and unintelligent bunch she calls her "Prince of Pilsen Girls" is beyond understanding. There is but one reason that suggests itself. Miss Shattuck has grown thin—almost thin enough for those purple tights of pleasant memory—worrying about the animated skeletons she is standing sponsor for. They are used in the "Cities" song from the "Prince of Pilsen," and it is the saddest thing ever. Let us forget it and start the new year with pleasant feelings and the hope that Miss Shattuck will never again repeat the offense. If the girls were pretty, plump, animated, or could wear their clothes or sing—any one of these—there would be some excuse. As it is, if Miss Shattuck ever wants to get back in vaudeville when she is through with George Washington, Jr. (she goes back to Cohan in a couple of weeks), she must come alone. "First offense" is the only excuse she may offer. The hit of the show Monday afternoon was the Felix, Barry and Barry outfit. They are doing half of the old act in an interior setting. The other half is a younger sister who affords the excuse for the seven lines of dialogue forming the new "sketch." She dances well enough not to need an excuse. There is still a certain lack of refinement to the work, little gaucheries—funny and unnecessary, but there is action in plenty and this is what a holiday audience wants. Carlin and Otto would have scored more of a hit had they taken more interest in their work. They have a fair routine of talk, but they lack enthusiasm and the jokes seem dead. They should strive to at least appear interested. With their songs and dancing they did very much better. R. J. Jose, on the other hand, suffered for good songs. For his third number he revives "Silver Threads Among the Gold," but his earlier offerings are not the best he might have had. His voice is as good as it was five years ago. There is no trace of strain or of the age which shows only in his hair. The Four Millions, strong men and acrobats, who run much to hand stands, offer a well devised act crammed full of work. They do not turn to comedy for breathing spells; they do their work and close up shop. They have many excellent tricks and none of them are poor. The Malory Brothers, Brooks and Halliday have a musical turn that is good though one fails to see why the second woman should have been added. She does not contribute to the effect for the old three act was more compact. They are about the only negroes doing a straight musical turn and they fare well. Jewell's Mannikins made a hit which would have been strengthened with shorter waits between the turns. Probst whistled some imitations and Asra did good juggling after the style of W. C. Fields.

## PROCTOR'S TWENTY-THIRD ST.

They are following the example of Nick Norton over at the Twenty-Third Street Theatre, but they do not seem to remember that a wait in the show in the form of an intermission is as bad as a stage wait. Apart from this they are running the bill through with a rush that makes a good bill better. Paul Cinquevalli is the headline and a most welcome visitor. Since his first appearance in this country juggling has run much to heavy work, and Cinquevalli appears almost as a novelty in his lighter and more graceful style. An artist to his finger tips, he works with a finish most pleasant to observe, and his absolute sureness is a thing to gloat over. He has not a single new trick; indeed, he has cut out his work with the seven rubber balls, but for all of that he stands one of the best jugglers to-day. He should coax his assistant to tone down his comedy. The boy is unfortunate in his belief that he is a clever pantomimist. The Girl in the Clouds is made one of the features. The act shows bad stage management. The cloud slide is badly cracked and there is a large section missing, the appearance of the thunder god is badly arranged, and the light effects throughout are poor. The opening scene is supposed to be a private roof garden. Three of the men are in summer clothes, two of them being without hats, while the third wears an overcoat which does not always hide the thunder god's fanciful dress beneath. None of the little things in the act are well looked after. The Allisons have gone back to "Minnie from Minnesota," and please with this offering, though it is growing somewhat familiar. The Nichols Sisters open with a little song commencing "Who's Dat Knocking?" For their information be it said that it was the audience. There was a time when the idea of two personable young women blacking their faces was a novelty and the two Nichols were a vaudeville "it." Now two Nichols are the third part of thirty cents and look very much that way. There is no cleverness to their talk and their singing is not as good as it was. They have gone very badly to seed. Cliffe Berzac scored a laughing hit with his unridable mule. It shows some of the best faking that has been put in an act in many a day and deserves the laughs it gets. George B. Alexander pleased with his stuff, though it is capable of great improvement, and his songs went well. Willie Gardner did buck steps on both ice and roller skates, and he does not sing, wherein he possesses a great advantage over others who do. He does all of the steps in workmanlike fashion and made an act worthy of a little better place than the opening number. No place at all was indicated for Robinson and Grant. The act is filthy, being principally a rough and tumble wrestle between a dwarf and a lump of dough supposed to be designed for a pudding. When the comedian bites off a piece and adds it to the mass he forfeits all right to a place on a Proctor bill.

## AMPHION.

There is a good bill at the Amphion this week with a new act by Wilfred Clarke and several imported acts. Mr. Clarke's sketch will be found in the New Act Department. "7Lind?" is made a feature, but it is difficult to see where this person comes in. He squeaks one short song and patters around on his feet under the impression that he is dancing—which he is not. He is a rather pulpy sort of person, who wears a number of changes of costume, and the best thing in the act is the fact that he is off the stage, changing, most of the time he occupies. He carries his own scenery with some poor lantern effects. His semblance to a woman is close enough to be unpleasantly real, but he does not offer further reason for being on the stage. Hickey and Nelson in their familiar "Twisted and Tangled," are the same old laugh. It is one of the turns which does not appear to stale with an audience, and both are working with a snap that pleases. Talbot and Rogers should call their act "Reminiscences." There is absolutely nothing new but the songs. The talk is the stalest sort of stuff and even a Brooklyn audience did not laugh much at what they had to say. The Three Meers are here with their clever wire walking. Alf Meers' comedy work is the bit in spite of some really capital wire tricks. Although an Englishman, Meers has played in the States long enough to have acquired a sure sense of American humor, and most of his tricks score big laughs. Ferry Corwey made a capital opening act and could have been used to advantage further down on the bill. His trick stuff is good, but he seems to have padded out a shorter specialty and would show to greater advantage did he offer a wider range of instruments. Bertie Fowler offers a mixture of infancy and inebrity; an odd assortment, but one with which she makes some success, although she is sadly in need of some new material. Her mimicking of the two types is more responsible for her comparative success than the smartness of the material offered. She is growing placid of manner and works with the air of one assured of success, a trait which does not make for added success. Genaro and Bailey are doing their singing and dancing and are making one of the real hits of the bill. They had to come back four times the other evening, and they could have had some more had they been inclined to be hoggish. They have cut out all their dialogue, and the result is a quick-acting specialty that is bound to please, because there is something doing all the time. The Kinetograph is one of the regular features and over here almost the entire audience wait for it. They have one this week showing J. Stuart Blackton's auto (Blackton is with the Vitagraph). The machine had a big 13 painted on it, because of which it burned down the following week. Now when Blackton wants a ride he looks at the pictures. The stage here is badly lighted. The number of lamps should be increased.



# By Chicot

## PASTOR'S.

It is standing room only at Tony Pastor's this week, both at the matinees and at night. There is a bill with a lot of the old-time favorites, some new faces and a novelty. Incidentally, there are no sketches, the bill being a variety one throughout. Two old-time monologists are near the top of the bill, Gus Williams and Billy Carter. Williams sticks to the recitation habit with a moral tag, but he has a new one and he has some talk and a song that are really good and new. Carter was also successful in entertaining, though he needs novelty, and the Rozinos offered a medley act. Matteo and her "Congoites" and Col. Schults are reported in the New Acts department. Another act scarcely new yet of novelty is the Three Westons. Two of the youngsters have been with us since the time they used to dodge past the Gerry Society ten or twelve years ago to be heralded as child wonders. They are little more than children yet, but they make appeal as musicians and not as prodigies. A third girl has been added, who takes over the cello solo work, and the act stands deserving of all praise. They dress daintily now and the singing and playing are both extremely good. Weston has worked wonders with his youngsters and should be given credit. He is not in the new act. J. Aldrich Libbey and Katherine Trayer have their older act styled "The Writing Lesson." Libbey was coltish the other afternoon and cut monkey shines till the audience roared. He is funny, not because he is a comedian but because he is so far removed from one. The Dancing Mitchells do a whole lot of things. They are not only good whirlwind dancers, but they are acrobatic to a degree. The act would be much better appreciated could they shape it up better. At present it is disjointed, and this lack of smoothness detracts from the effect. The Chamberlins were in poor form the other afternoon and missed a number of their tricks. These things happen to the best at times, and it is not a fair test of the act. They are dressing it much better than they did. Frank Chamberlin's silk shirt is a most gorgeous thing. Cogan and Bancroft would do better did they cut out their sketch attachment and go in for more skating. The comedy is not good. The skating—what there is of it—is. They should not advertise a whiskey. Demonio and Belle have some contortion work that is spoiled by a rough and unfunny sketch. It would be far better to let the contortion work form the basis of a silent act. Bert Lennon had a fine time with the best bits of several acts. He is an imitator, so he gives credit and so is able to use several good bits. If he thinks that the story of the trousers which were shortened in turn by every member of the family is worth repeating, he possesses a poor editorial faculty. It is tiresome, and even the Pastorites, who usually are good natured, did not like it. Paul Frederick, on the wire, and Donar, a magician, also appear.

## HURTIG AND SEAMON'S.

The McWatters and Tyson Company are the real hit at Hurtig & Seamon's this week, and are about the only sprightly number on the bill. Their medley act was much appreciated, and they could have taken a number of encores had not the vitascope sheet closed them in. They still spoil their ensemble numbers by trying to get light effects with a single lantern, but the act is full of action, and their selection of songs is good. Kline, Ott Brother and Nicholson are falling into the error of holding too much to the same repertoire. This is not because they lack acquaintance with musical literature; indeed, no musical act draws from so large a list, but they have picked out the surest hits, and as a result are too much the same. It would be better to change their selections more frequently, no matter how well they are received. They are among the few brass quartets not too noisy for the stage. The Josselin Trio have some fair work on the trapeze, but they make stronger appeal with a capital act on the webbing at the close of their swing work. This is a department ignored by many of the modern gymnasts, but well done, as in this instance, it always goes. George H. Wood is on the bill, probably because they need an act in one and were stuck for it. He is announced "with a lot of new material." This is a sad confession of ignorance. It may be new to Mr. Wood, but little of it is novel to man or woman, to say nothing of children above the age of four. Mr. Wood has the unpleasant trick of roasting his audience if they do not laugh and applaud. If he fails to make good, it is his fault, and the audience's misfortune. He should not blame them for it. He has a lengthy and tiresome routine of dreary talk about the rich and the educated, making appeal to the gallery through a clumsy appeal to their supposed prejudice against these classes. Half the time his act suggests an East Side agitator lecturing to a group of anarchists. Seldom does his talk resemble a comedy monologue. It is the worst lot of rot that has ever been inflicted upon a New York audience, and he made but a small apology with a couple of old recitations at the close. Mooney and Holbein scored more with the man's dancing than his partner's singing. In the latter department she appears to have discovered several new keys and sings in them. The dancing is getting good enough to be talked about. If he will keep it up he will make a success. Fields and Wolley fall a little short in their air ship scene. The idea is good but supplied with old-fashioned humor. It would pay them to have a really good man write them a new routine. A good man would leave out the salivated pronunciation of Pittsburgh. It is not humorous; it is disgusting. The Hoch-Felton company still lack vivacity and a good finish, and Elizabeth Murray sings in the old familiar way and tells better stories than she used to. They had a capital reel of moving pictures, one of the best of recent weeks.

## MINER'S BOWERY.

Just because it is fashionable this season to have a two-act burlesque, Whalen and Martell are trying to pretend that their Kentucky Belles have no olio. The olio is nothing to be ashamed of, and they should pretend to be proud of it, instead of slavishly following custom and burying the artists' names in the song announcements. They also seem to be a little bit ashamed of the chorus. They use the girls but once in the opening, for a big act in between, and for some work in the afterpiece—beg pardon, the second act. It's a nice, well-trained and well-behaved chorus at that, capable of making the gestures synchronically. They sing fairly well, look better, and can wear tights—if they are small tights. They should be given more work to do. The star act is the acrobatic work of the Brothers Melvin. The burlesque managers have dug up a lot of good acrobatic material this year, but these young men will be coming uptown soon. They run mostly to hand-to-hand work in conjunction with acrobatics on the style of the Brothers Bard. They have the tricks, but they lack sureness and a certain air of confidence which comes only through work and experience. When they gain ease of deportment, stop "stalling" and can think up a better style of costume, they should win a place in the big bills. They should be ready for Broadway about the time the roof garden season opens, and they are worth looking over now. The best thing they do is a double throw to hands, the two boys passing each other in the air. This is the trick that will get them their contracts. Hedrix and Prescott work their dancing specialty between the acts. It is still the same nice little turn, with a lot of good dancing and not enough singing to hurt. They are above the old grade of act, and are respected accordingly. Grey and Graham have a good musical specialty marred by moments of insanity, when Grey seems to imagine that he is some five years back in history and does some clowning not at all good. There is a quartet called the Century Comedy Four. They sing more with less encouragement than any quartet in the business. There are grounds for the belief that they consider themselves comedians, but nothing of the sort can be proven against them. Ella Gilbert has a big number, and Lillie Crawford has two. They also take part in the burlesque, the first act of which is a mutilation of the old farce, "Confusion," which has served before. The last act has no connection with the first, and possesses only the slight plot that a girl and her lover hire a tramp to personate a woman who has answered a matrimonial advertisement and wants to marry the girl's father. It is a pity that this should be the plot, for it paves the way for the nastiest sort of a scene. They do not need this filth. Jack Reid comes very close to doing some really good acting. With more careful work he could be legitimately funny. Frank Carroll is less funny, and not at all original. The other members of the cast who have no specialties leave no impression.

## "CORKS" ON THIEVES.

"Please may I have a seidl?" said the Human Corkscrew with unwonted politeness as he settled himself at the table and made a noise like a thirst. The waiter was notified of the emergency and "Corks" went on:

"I need a sustainer. I was standing on the corner looking to see if I could catch Sam Hodgdon coming out of Keith's and a chap comes along. I give him the Happy New Year and he growls that it won't be a happy one unless they quit swiping his act. Say, I tried hard not to laugh but I did, and it cost me a drink.

"The guy thinks out his act like the cheap composers write their songs. He thinks of what he's seen, then he thinks it's his own and then he thinks what a thief the others fellows are.

"There used to be a girl that sang 'Edinboro Town' in the continuous, and when some other girl sang it she declared that the song had been written for her.

"Some of the oldest stuff in the business ought to be common property, but some think it ain't. I remember when Joe Hart in one of his old acts used the cocoanut shells on his knees, some dancing team said he was stealing from their act. Lord love you, they was doing that before we were in the business.

"There was a man, the other day, kicking because some other fellow on the same bill had copped out his fake drama, and to hear him talk you could almost imagine that he had invented travesty himself, and that people who had been dead twenty years had stolen the idea from him.

"There is some people who get out ideas and they get into the discard because everybody swipes them, but most of these kickers who say their act is being crabbed are as bad thieves as the other fellow who has the idea they are using.

"There ain't much that's new in this business, and it makes me sick to hear some runt who has to look in a book to find out who Dan Rice was use his old gags and beef when the other fellows use the same old relics.

"This act of mine is a contortion specialty in a snake dress with the Garden of Eden and a real Eve is all to the fresh. There ain't no one copped it yet and I have no kick coming unless it's when some flathead sorehead backs me up against a wall and insists on telling me how the other fellows are stealing his act and how he is sick and tired of furnishing ideas to the rest of the variety business.

"I was doing an act when most of the kickers were kids and me and Walt Wentworth were the contortion stars, and when I see one of the new boys orating about theft because some other act is doing the same gag he stole it makes me thirsty." "Corks" looked into the bottom of the empty seidl and the head of the table gave the high sign to the waiter. He had heard tales of stolen goods himself.

# Shows of the Week - - -

## THE HEAD OF THE HOUSE.

It had been quiet all evening, so quiet, in fact, that rain coats would be a necessity needed no mention. The Head of the House finally looked up from the dime novel and said:

"I say, Bill, I've a great scheme."

"What is it?" says I, having gone broke on one or two of that kind before.

"First," says she, "how much are you insured for?"

"Life or fire?" said I.

"Life, of course, you fool," says she. "What have we to burn?"

"Well," says I, "there will be about six thousand for you to handle after I skiddoo."

"Fshaw, that knocks the scheme," says she.

"Better stay home to-night," says I, "and think up another."

"Yes," says she, "I'll stay home, nit."

"Knitting at home will never hurt you," I says with a chuckle.

"Right," says she. "If it's coming down to a question of my shifting for myself for amusement, I know a couple of live ones who wouldn't mind killing an evening for my sake."

"That's a long speech," says I, "for a girl who generally needs a couple of pints and a lot of mush to get started."

"Never mind," says she, "don't worry about me hereafter, I'm fixed."

"You are going to see a burlesque show at the Circle," says I, "for talking so much."

"What's a burlesque show?" says she. "Something near vaudeville?"

"Near," says I. "Why, it's hugging it. Sixteen girls who can't get jobs anywhere else, and a lot of job comedians make a show."

"I heard once," says she, "that they make a holy show."

"They do sometimes," says I, "but you don't mind it after seeing the company."

"Why," says she, "are they so bad looking?"

"It's not the looks," says I, "it's the shapes."

"How are they," says she, "any good?"

"Yes," I says, "they are good in this way. There's no shape you ever dreamed impossible that a burlesque show won't produce."

"How is that?" says she. "They ought to be pretty fair."

"They ought to be," I says, "but the girls are careless while young."

"How about the comedians?" says she. "Are they funny?"

"Are they?" says I, and then I commenced to laugh.

"What are you laughing at?" says she.

"I was thinking," says I, "how funny it would be if I ever saw a real comedian in a leg show."

"What do you call it 'leg' for?" says she.

"Because you watch the legs only," says I.

"Which do you like best, dear?" says she, "home life or a burlesque show?"

"Well, sweetheart," says I, with a guilty conscience, "you know I have to go to the burlesques."

"Ain't that too bad," says she. "I'll go with you after this."

## KEITH'S.

Nowhere other than in a continuous house could fourteen numbers be billed, and the moving pictures commence their movements at 10.14. This happened at Keith's Wednesday evening, however, and with a good bill.

One of the two features of this week's program is Julian Eltinge. First seen in New York on the New Amsterdam roof last summer, where he won favorable comment from the critics, vaudeville claims him for its own.

Mr. Eltinge cannot be rightfully classified as a "female impersonator." What he gives are characterizations. No Spanish dancers, no French danseuse, nothing but the American girl. Eltinge does not run to femininity in voice, having a light baritone, which, together with the billing as "Julian," dispels all question as to his sex. The girls he presents are real healthy, buxom ones, without swagger or smirk, and were he a girl or did a girl have the ability to give his offering it would be a hit by itself. Mr. Eltinge could with propriety dispense with the free advertisement of a certain make of corset which he gives upon being obliged to make a speech in responding to the encores.

The other feature of the week is Filson and Errol. Allow your mind to ruminate in the long distance back. What sketch do you first remember? You can't remember, but it was something about a family jar. And Filson and Erroll played it. They played it well, particularly so for those days as we judge now, but not nearly so acceptably as "The Daughters of Baccus," which is now given. Miss Erroll carries off the palm. Although a "drunk" of the thirst-creating kind, Mr. Filson does not handle the part with the consummate skill of his wife, who assumes the condition as a lesson to her besotten spouse.

The Otto Brothers have infused other than German dialect and dancing into their work until now it is first class and takes because it is different from the rest. Daisy Harcourt, an imitator of Katie Barry in songs and actions, was well liked and is a clever entertainer. Spissell Brothers and Mack, in "Scenes in a Cafe," dwell too much upon the comedy, stretching the act out much longer than it should be.

Tyce and Jermon, a sister act, received applause through the Irish brogue and song of one of the girls.

Gus Bruno, in a monologue, evidently does not understand the first need of a story teller. That is, to "get to" the audience. Mr. Bruno should walk down to the footlights upon entering. Some of his stories are new, some old, some good, some fair, but his Hebrew dialect is so far and above everything else that he should become a Hebrew impersonator at once, letting all else alone.

Alfred Arnesen did some balancing on a tight rope with stilts, and Guyer and O'Neill gave the finish which is depended upon, although Mr. Guyer is growing somewhat bumptious over his pantomimic ability.

## PROCTOR'S FIFTY-EIGHTH STREET.

A living commentary upon the newness of vaudeville audiences is found at Proctor's Fifty-eighth Street this week, where the name of J. W. Kelly, "The Rolling Mill Man," is mentioned without a solitary sound in response. It seems silent mourning for the departed.

But new-comers on the stage are almost as frequent. Ray and Wood have not been seen often around here. They have travesty, which is given in "one," a mistake in the beginning. Fred Ray carries out the idea of travesty well as a Roman gladiator, and Juliet Wood is an able second. The defect lies in the material and improper presentation. The humor is not subtle, but gains laughs, and the sketch has become popular. The fundamental principle of travesty is solemnity. The three soldiers in the finale are permitted to laugh, dispelling the idea that it is anything but a plain joke. Mr. Ray would do well to demand a full stage, and Miss Wood would assist by dodging the spot-light in the spirit of the offering, instead of standing in it. Both would increase their value and demand by having something more modern, written on or about the lines of some current dramatic success. There is plenty of room for anything of this sort in vaudeville now.

"The Little Black Man," one of the season's "gold bricks" brought over here by the H. B. Marinelli Agency, appears and disappears. The pleasant part of the act is the disappearance.

Della Fox hears applause when the card is set up bearing the letter which announces that she is next, and O'Brien and Havel (Effie Lawrence) gave "Ticks and Clicks," while Harry Thomson told every story and joke he ever heard or knew, not to forget the numerous imitations. Barr and Evans in the opening number have a mistaken idea as to their talents. Barr is not a "rube" in looks or actions. Made up to resemble an Irish comedian, he falls over the stage while trying to impersonate a farmer. Miss Evans sings songs, among them something about "Because," and because of that she should use another. This team, with the acrobatics and the character possibilities of Miss Evans, should attempt something straight, having a sketch written to fit them.

Tom Hearn, "the lazy juggler," will hardly claim originality for any part of the billing except the "lazy." The juggling portion, inclusive of the crockery smashing, has been seen often here. Mr. Hearn has some first-rate comedy effects, but through working alone is handicapped. He needs an assistant.

Avery and Hart inclined many to the belief that they were Williams and Walker under other names, and Rochez's Pony Circus pleased the grown-ups and small 'uns. Mr. Rochez should have a heart-to-heart talk with a barber on the proposition could he survive if that curl in the middle of the forehead should be removed.

Eddie Leonard has just completed sixteen weeks' booking for a foreign tour. He sails May 29 next and opens at the Palace, London.

## HAMMERSTEIN'S.

Variety with a big V spells out the bill at Hammerstein's this week. Only acrobatics are missing. Emmett Corrigan and Company in "The Card Party" supplies the melodramatic end.

This sketch, credited to Mr. Corrigan, plays out a dream, which in the difficulty arising as to how to inform the audience in the beginning that it is only visionary, is disregarded altogether until towards the finale, when the fact becomes known. This failure of a proper solution for the introduction helps rather than retards the applause, very few understanding the "dream" part. Since its first appearance a change has been made in the cast, Charles C. Edward now acting the "villain," who, while in evening dress, cheats in a "penny ante" poker game. Mr. Edward also speaks by "space," allowing a specified time to elapse between each word.

Mr. Corrigan is convincing in his serious moods, but as a "drunk" is a dismal failure. The sketch made a hit Monday afternoon. A holiday crowd is not overparticular. The breaking of furniture and glass is mainly depended upon for the sensationalism, and the one novelty of the playlet here creeps in through the replacing of the broken panes before the dreamer wakes up.

Will Murphy and Blanche Nichols secured howls of laughter in "From Zaza to Uncle Tom." It is the grossest kind of comedy with any quantity of horse play. Still it was greatly laughed at, which is the essential point. Alan Dale has said in connection with this act that he thought it was the funniest thing he had ever seen.

Fields and Ward are giving what is called a "new act" and named "A Vaudeville Rehearsal." A special drop is carried. The act is new since the reunion of this team. Ward ought to discontinue the glove slapping. It jars, and is one of the many "bits" that deserve to be relegated to the past. Something more amusing than the "business man" could be given in the act proper.

McMahon's Minstrel Misses are here with another interlocutor, Miss Chappelle. "Tim McMahon" is mentioned twice as the author of the songs sung, one of which is stolen bodily from "Pas-Ma-La." McMahon should have the girls black up on the stage.

Kitty Traney has a pleasant diversified offering in a foreign animal act, and is one of the few foreign artistes who dress in taste.

Frank Bush had some new stories, two or three of which were good. Most of the rest were used by Billy Van years ago, and may have been used by Bush before that. They are old enough.

The Red Domino is in what is said to be her last week over here. If this act had not received the press work it did, little would have been heard of her, and much less salary, received.

The girls in the act who surround her appear alone as the Eight Shetlands, opening the show, and giving Mr. J-rescher some added money for a very poor act.



# By Sime

## ALHAMBRA.

An audience which packed the Alhambra to the back wall applauded R. A. Roberts to the echo at the Alhambra on New Year's night. Regardless of the lightning changes, the quickest of which is made in two seconds, the play itself is so vivid that one leaves the theatre wishing a full drama on that subject could be given when the characters would meet.

Chicot in Variety has already commented on the character of the hag disgustingly expectorating, besides the odious act of blowing the nose on the same handkerchief which is used to clean a mug.

Hal Davis and Inez Macauley with a company of two are giving "Pals." It is well known, and remark need only be made on the excellent comedy of William F. Powell in the character part of the stable boy. Lawrence Finan, who plays the part of the discarded lover, lacks conviction, while Mr. Davis' breezy way grows tiresome. Miss Macauley makes a sweet picture on the stage, and the wrecking finale brings what applause is meted out to the playlet.

Trovollo in a "new" ventriloquist act was an appreciated number on the bill. The "new" means exactly that. Trovollo is a ventriloquist without question. His dummies are not within easy reaching distance, one, a girl, being removed almost seven feet. The setting is original and well worked, and the mechanical end of the act places it away up on the list.

The Walkowsky troupe of Russian singers and dancers seem to give more attention to singing than the dancing, which is not participated in by all in that whirlwind fashion expected. This troupe, originally with the Ringling Circus, has lost two of its women recently, who returned home. They have been replaced by a couple of East Side young women.

Lee Harrison leaves vaudeville at the end of this engagement, so mention of why his stories are not good would be futile. It may be said, however, that should Mr. Harrison decide to return at any time, a more careful selection of stories will be highly beneficial if the present ones haven't ruined his value as a single entertainer. The only redeeming feature is the song.

Leo Nino, with a violin, makes a fair bid for approval through trick playing and imitations. The trick of holding the bow between the lower limbs and playing the violin upon it there should be dropped, quickly and immediately.

"Colonel" Gaston Bordeverry, Leonie De Lausanne and the assistants in the shooting act, duly appeared. Miss De Lausanne has a new black costume for the disrobing part, the targets on which are so plainly marked that they may be seen from any distance. The whole act is a joke when analyzed.

Carlisle's animals caused much wonder, particularly the "educated" pony.

Potter and Hartwell in equestrianism, opened the show and the pictures, "The Night Before Christmas," closed it.

## HYDE AND BEHMAN'S.

Highly pleased audiences are leaving this theatre daily this week after seeing the show given there. It abounds in comedy, and there is nothing heavy to cause squirms. One sketch served to bring out sharply the improvement time and playing gives. It is "Aunt Louisa's Advice," played by Mr. and Mrs. Howard Truesdell and a company of two.

Some time ago this playlet had a "try out" at Pastor's one afternoon at five o'clock. No especial merit attached itself strongly enough then to render it of large value, but was considered good enough for a Western booking. Now, upon its return, the points then lacking may be easily seen, and everything goes with a swing, the house liking it immensely. No author's name is given. Mr. Truesdell is entitled to more than ordinary credit for "making good" while wearing a full beard. Mrs. Truesdell was given a special round of applause for her excellent work, and Robert Gemp, as the outraged husband, looked fierce enough to frighten the ushers.

Mr. and Mrs. Mark Murphy in "The Coal Strike" made a two-strike with the Irish songs, mostly sung by Mrs. Murphy, who is rapidly becoming, if not already, the female Andrew Mack of vaudeville. Mark Murphy, with that stop cock in his voice, manages to secure a laugh out of each line, and has a couple of stories in reserve for an encore, which are fair samples of the common sense displayed throughout the offering.

Charles Kenna, "the street fakir," has a first-class monologue when heard for the first time. For a country boy, the second, third or fourth time isn't too often, but all of us in the Metropolitan District were not born amid green fields and mud. To hear Kenna start off with "Watch the little ball—the old army game, you can't win where you can't lose," brings back the recollections with a rush. But Kenna has made no change at all, and he should. The character could be kept up just the same, and with new material he would be often in demand.

Artie Hall, "the girl with the white arms," removes her gloves after hearing an imaginary doubt expressed by an auditor. This is considered such a good stunt in the Hall family that all of the female members are doing it, which is not such a joke as it sounds.

The Three Madcaps opened the show and made a big hit, about the largest one for that placement that has been heard in a long while. Max Waldron impersonated different types of females, making the quickest change in thirty-two seconds, and the slowest in forty-five. His features will prevent the adjective "great" ever being affixed.

Press Eldridge has suffered a loss recently that comes only once in every man's life, but gave his usual monologue to the customary reception, and Rae and Benedetta on the revolving ladder have nothing to commend themselves.

Newell and Niblo left this week for a visit to Mr. Newell's parents in Chicago, from where they will leave to start their tour over the Interstate Circuit.

## THE CIRCLE.

Lavishness isn't prominent in, about and through Theiss' "Wine, Women and Song," which is playing here this week.

The usual number of girls are carried, but they are not real live, active young ladies. Rather a load of automatons. Something should be done to inject some ginger into their movements, either by paying their salaries in advance or, better still, see that they have sufficient food.

Tuesday afternoon every girl in the company, excepting Jessie Burns and Nettie Clayton, made a "play" for a "supper date" with a box party of four which looked likely.

If you are accustomed to burlesque, don't miss this show if you want a good laugh. In the opening number called "A Day at Niagara Falls," the girls first appear dressed in sailors' costumes, making a change after a few minutes, and coming on in the finale in the same costumes they first appeared in.

The opening number is written by Sam S. Howe, of Howe and Scott. It really has some merit, and brings the show out of the rut. Howe and Scott dominate everything. As a Hebrew comedian Howe approaches closer to the standard set by Dave Warfield in actions and dialect than any of the many who aim for that honor.

Bonita is the leader of the women, adhering strictly to a cream-colored appearance in the burlesque, blacking up in the olio, and décolleté in the after-piece. Miss Bonita calmly announces "I will now try to give an imitation of Fay Templeton." Isn't that the acme of naivete, because Miss Bonita does only "try." In the attempt to copy Williams, of Williams and Walker, she doesn't even get that far.

There are four numbers in the olio, which allows of an intermission at both ends, and again betokens the expenses saving spirit.

It is better to have a few though, and enjoy those, than be bored by a surplus. Frederick Brothers and Burns give their musical act, and the music is well liked, but the comedian of the trio is a sad wag. With Howe so close, something better should be procured. Jessie Burns either wears someone else's tights or has shrunk within her own, for they fit very loosely.

Howe and Scott in their Hebrew specialty smear the show in the only spot through their parodies, especially the one about "the river," and also the story of the "population." Such funnyisms are not appreciated.

Raymond and Clayton had "Plain Facts," which indicated a conversation, but was missed.

The afterpiece is named "Fun in the Subway," written by the same Howe, but not nearly as well as the first. About this time, anyway, you begin to tire of too much Hebrew, both straight and in Yiddish. Seven girls in the front row have one line apiece to speak. After hearing them, you know why the singing is so bad, without considering the other seven.

## THE OFFICE BOY AND THE ARTISTS

"Well, well, well," said the Office Boy as I dropped in the Agent's office, "rubbering again, eh?"

The Boy was told I wished to see the Agent for a moment, and he replied, "You'll have to wait a few minutes. The Boss is trying to make a big act believe he can book it around the world without losing a week. If they fail for it there's an agent up the street that will be short one good act."

"Now look at those people standing out there waiting to see him," the Boy continued. "They're all artists looking for a date for a week or a Sunday night. If they get it, all right; if they don't, all wrong. Just the same as if you give them a good notice, you're a good critic; if you give them a bad one, you're rotten."

"Artists are built awful funny anyway in their thinktanks, ain't they? Gee, but they are bad when it comes down to business. Every one thinks he's got the best act in the world, and if another acts a little better in the same line the poor one says the good one stole it from him while he was working it up in his mind."

"And their ideas about salary! They are worth so much, and if they are less they think they are not so good. Now, ain't it business if you can get work steadily to get a little less money than to miss a week often just to hold your price. Of course it is, but how many artists can see that?"

"Oh, I hear all the kicks and complaints they make while around here. There's another about the position they get on the bill. That's the most silly of all. What's the difference when they appear. If they're good, they'll make good. If they haven't got the goods, the audience will know it whether they are number one, two or six."

"Most of them don't seem to know that as long as a manager agrees to pay them their salary he has a right to put them where he wants to. If he pays the salary he can keep them from working at all, if he feels like it. If their act is good they don't need the manager to help them get the audience."

"These artists put me in mind a whole lot of a lot of people who are running loose and against each other all the time, letting everybody get in on them while they do it. If they thought more of each other and less of themselves and got together in a proper way, who do you suppose would be in control of this vaudeville business?"

"You can bet your sweet life there wouldn't be any cancellations at twenty-four hours' notice then from agents, and a manager wouldn't say 'cut or dust' either. Contracts would have value. Say, am I getting mushy? Well, I wouldn't knock them any way, so I'll quit, but every time I think of the way vaudeville has come up in the past five years with the artists still standing still, it almost makes me weep. Come in again when I'm feeling better."

M. S. Shea, of Buffalo, will build a dramatic house in Toronto, turning it over to the Independents.

## KEENEY'S.

The best that can be said of Joseph Hart and Carrie DeMar, who headed the bill at Keeney's this week, is that they used to be very successful in musical comedy. They are still successful in vaudeville as far as bookings go, but it hardly seems possible that the merit of their act is responsible for this. Their sketch, "The Other Fellow," is interesting only as a demonstration of how far good musical numbers will go to lighten up an otherwise dead and boresome farce. The program left the sketch in the shadow of kindly anonymity, but the manuscript must have read about as entertainingly as a Congressional Record. The only bright spots in it were the songs of the two principals. There is hardly a bright or clever line from beginning to end, and the story, although it might have been made a reasonably interesting one, is decidedly not humorous and takes too long in the telling.

Ray Cox, billed as "The Clever Singing Comedienne," was bright, but missed a well-deserved encore by the haste of the unformed page in changing the cards. Her costume of simple white gave her a charming Southern air and suggested the effects that Clarice Vance gets applause with her delightful Dixieland voice. Miss Cox's Southern drawl doesn't reflect the Sunny South quite so pleasantly as her costume. It sounds more like Bostonese with a reverse English. Her impersonation of Bert Williams, of Williams and Walker, in his famous song, was excellent. It was this that won her the recall.

The Herald Square Quartet have preserved their act unchanged during their wanderings about the Eastern houses. They still play comedy pretty strong. There is a good deal of rather forced fun that seemed to catch the audience, but there appeared to be a little too much of it. It worked to the exclusion of the really good vocal work of the four. The bass has a voice of excellent quality, but his sense of humor is not so well developed.

Cherry and Bates, a pair of bicycle experts, were better in their comedy work than in their riding. The straight member of the combination performed some stunts on a ten-foot stand. From the floor of the house it looked as though the front wheel of the bicycle was locked to safeguard against a fall and the ease with which the difficult act was performed rather strengthened this impression.

Hayman and Franklin got four curtain calls, and an opportunity to make a curtain speech. The turn moves along fairly well and the man, who does a Hebrew, carries his part quietly but effectively. Little is required of the woman of the team, but she does that little with quiet grace. The act closed in "one" with an alleged operetta consisting of a medley of the year's ten best selling songs.

The Griff Brothers were a muscular pair of European acrobats dressed in pink silk and medals, who supported each other by their teeth. There is not enough action in the performance to make it interesting.

The bill opened with John Deimore and Emily Darrell, a dancing and singing pair, who dressed luxuriously and sang acceptably.

## DEWEY.

The Bon Ton Burlesquers, this week's attraction at the Dewey, at least demonstrates one thing—that Fourteenth street audiences don't want originality. The closing burlesque of the show was a startling novelty in the particular that it actually contained some really intelligent and timely humor and conspicuously lacked those three time-honored mainstays of burlesque—the knockabout Irishman, German and Hebrew comedians. Net result: The audience was bored from the start and began to get into its coats fifteen minutes before the curtain.

The opening feature was a burlesque of the ordinary sort. Its fun was clean but horsey and devoid of humor. There was not a line or a scene in it that had not been done a hundred times before, but it went better with the audience than the final travesty, which was probably inspired by Weber and Fields' "The College Widower," but was nevertheless clean and clever.

The hit of the olio was a specialty done by Berg's Merry Girls, a company of half dozen good looking young women. The act was in three parts, the first being the best. This was a dance in which each girl carried a wonderfully lifelike dummy in evening clothes and opera hat. They finished with an acrobatic turn of rather ordinary merit, which was saved alone by the whirlwind speed with which they worked.

Harry Keeler and Joe Watson were applauded thunderously, chiefly because of a bunch of parodies on popular songs sung by the Hebrew member of the team. The parodies were fairly pointed and not as badly written as the ordinary run. One of them was rather too pointed, being too broad even for Dewey audiences.

Toma Hanlon was a dainty figure in white flannel trousers and sang reasonably well, but will never make the boys tumble out of the gallery unless she puts a little more ginger into her turn. Burlesque audiences are not very strong for dignified soubrettes.

Chris Whelen and Minnie Searles staged their act "Just Nonsense" on the program. It is just as well to let it go at that.

Laredo and Blake took the final place in the olio. They have an excellent acrobatic act, showing some features of the Rice and Prevost turn, but with originality enough to absolve them from the charge of piracy. The straight member of the combination does some fast work with style and smoothness, and is capably supplemented by his clown partner.

The burlesques were well dressed, and the choruses well managed, except that several of the ensembles were done under an irritating red light that made the stage partly invisible. The fencing girls and football girls in the final burlesque were particularly good.

The company did not come above the fair average. The men, Harry Keeler, Chris Whelen and Joe Watson, were much better in the latter end of the evening, when their lines and opportunities were better.

Joseph Yarrick, the liquid air demonstrator, played a Christmas date at Geo. W. Vanderbilt's home, in Biltmore, S. C., making the jump from New York and returning here.

## GOTHAM.

Rice and Barton have abandoned their former evil ways and at the Gotham this week they are using a show that is absolutely free from vulgarity and from which slapsticks, bladders and other offenses are entirely eliminated. The result is one of the smartest performances seen in town this season.

The first part and burlesque is of a farce-comedy order. It is called "A Night at Coney Island." The author must have had a good many sleepless nights to insert so many rich lines as there were in the burlesque. Of course, as usual, Charles Barton and Burt Baker were the chief fun makers, ably assisted by Annie Don Mullen, and kept the audience laughing for the length of time they were on the stage. Time must have been taken in selecting the chorus, for such singing has seldom been heard in a burlesque show. The opening number—of the operatic kind—showed sixteen chorus girls in the front line and ten men in the rear. They had to sing the selection over several times.

The olio opens with Burt Baker as a typical "Tad." He has a clean monologue that is a little above the heads of the audience but makes up by the singing of an old-time Irish song and wakes them up to the fact that Burt Baker has the best singing voice in this kind of work in burlesque. The audience could not get enough of him. Bertha Hollenbeck, billed as the English Nightingale, is way out of place in a show of this kind. While she has a voice of a rich quality, it does not meet with approval for the reason that it is too high class. I would suggest that, while she is with a show of this kind, she get some songs of the popular kind, that's what the average burlesque audience likes, especially the gallery. Lemuels, Monohan and Nolan, as the big three minstrels, do some good singing and dancing, but mar their performance by the use of some very old gags that would not be good enough for an amateur minstrel show. These three men are clever comedians and should get some new talking material at once. Goldsmith and Hoppe have a fairly good musical act and finish their act with a burlesque on Sousa, with apologies to Snyder and Buckley. Renzitia and La Rue have a neat acrobatic act with some good tumbling and comedy, but spoil the effectiveness of their act by "stalling" in one to give the stage hands a chance to set the burlesque.

In the finishing burlesque Barton, with the assistance of all his men, still does a burlesque band which he has done for a number of years and which is out of place here. It has ceased to be funny, and as the show is pretty long it would be well for him to cut this out. The show is too good to be spoiled by this piece of nonsense.

Joe Raymond.

## CUT RATES ALL AROUND.

The cutting of rates among music publishers, made necessary by the financial condition of some and the demand of the department stores, has resulted in a reduction of royalties. One and a half cents and one cent are growing to be the present royalty for the writer and composer.

# "Skigle" Goes to Syracuse. Sees the Show at the Grand Opera House. Says It Smells Bad. Wants to Come Home.



("Skigle" is a boy, seven years old. Having been a constant attendant at vaudeville theatres since the age of three, he has a decided opinion. "Skigle's" views are not printed to be taken seriously, but rather to enable the artist to determine the impression he or his work leaves on the infantile mind. What "Skigle" says is taken down verbatim, without the change of a word or syllable.)

Syracuse, Jan. 4.

Gee, this town is bum, and that theatre is bummer (Grand Opera House). I had to climb a lot of stairs before we got there, and when we got there it was only the box office, and we had to climb some more before we could sit down.

I didn't like the show. It stinks. The only thing I liked was those fellows up in the air (Four Flying Dunbars). They're the goods. Wish they would take me to throw, and the pictures were all right, and they don't have intermission here, so I was glad, because I saw the pictures so much sooner, but I wanted a drink while that rotten sketch was being played (Patrice, "A New Year's Dream"), and my mother wouldn't let me get it because she didn't want to miss any of the show.

Then a fellow made a lot of figures on a blackboard and then he smiled (Solomon II.). They said his name was Solomon, and I knew lot of Solomons here, but I never saw him before, and then a girl gets in a ball (Belle Stone) and rolls up to the top of something and then rolls down again and I bet it's easier coming down than going up, and then a man (John Gieger) with a violin says, "I will now make this machine say 'Mary had a little lamb,'" and it said it, but I couldn't understand what it said.

Six girls all dressed up funny (Peri Sisters) sang and danced and I didn't like either, and then a fellow came out and talked and talked (James J. Morton), and they made him come out a lot of times, but he made me sick and I don't know why he came back so often. Everybody but me was laughing.

But I liked the pictures the best because they stole a safe, and the police chased the robbers in a boat, and then the safe and the whole crowd spilled over in the river and got wet.

I want to go back home.

The Barnum & Bailey Company has declared a dividend of 7 1/2 per cent. for the year ending October 28, 1905. Few outsiders know that the Barnum & Bailey firm is a stock company organized under the English Limited Liabilities Act.



# IN THE OLDEN DAYS

Reminiscences of the Early Days of Variety by the Veteran Manager and Performer, Nick Norton.

NOTE.—There is probably no one now engaged in the vaudeville with the exception of Tony Pastor, who possesses as wide a knowledge of the variety business as Nick Norton, who gave up professional work to associate himself with the managerial end and who for several years has been a valued member of the Hyde & Behman forces.

## NUMBER FOUR.

The Rebellion came to an end shortly after the assassination of President Lincoln, but for some time after that conditions were unsettled and traffic was impeded.

As soon as peace was concluded, a Baltimorean, John W. Wharton, conceived the idea of taking a company to Richmond, and as he had a considerable political pull, he readily obtained passports to pass Fortress Monroe.

J. Wilkes Booth had not yet been captured, and as soon as it was known on board the steamer that there were actors among the passengers we came in for interested scrutiny.

Our passports were our guarantee, and in due course we arrived at Rocket's Wharf, in Richmond. In my anxiety to be the first Northern performer to land on Southern soil I did not wait for the boat to tie up, but made a jump from the upper deck. In my haste I miscalculated the distance, and had it not been for a negro, who dove off the dock after me, I should have drowned.

As it was, my entrance into Richmond was attended by sufficient excitement to satisfy me, and I may say that I was a sensation from the outset; more so than afterward, in fact.

Included in our company were William A. Wray and wife (Mlle. Delphine), Edward Wray and wife (a Miss Ross), Joe Woods, Laura Bernard, Morrissey Little, Walter Wentworth, the Miaco Brothers and several others.

William Wray was one of the most versatile performers I have ever met. He was a skilled performer on all musical instruments, a good magician, a comic and sentimental singer, black or white face comedian, banjo soloist, pantomimist, animal trainer and all round actor. It was reported that he commanded a salary of \$50 weekly, but this figure was too high in those days to be given credence. He was drowned the following year off Cape Hatteras while going with a troupe to New Orleans in the ill-fated Evening Star. Of that company of about thirty performers the only person saved was Frank Girard, for many years stage manager for Tony Pastor.

We rehearsed several days, and on April 24, 1865, opened at Metropolitan Hall, on Franklin street, which formerly had been a church. The audience comprised citizens, soldiers and darkeys, with the military men predominating, the city still being under martial law.

The bill offered the usual olio and concluded with "The Traitor's Doom," founded upon an incident of the Rebel-

lion. It was my fortune to be cast as a Confederate captain, who was the heavy villain of the piece, and in one scene I had to pull down and trample upon an American flag.

The incident so excited a young Federal captain that he shot at me with his revolver, the ball barely missing me and bedding itself in the rear wall. I dug it out after the performance, and for years carried it as a pocket piece. It is fashionable to hiss the villain, but I think I am the only villain who was ever actually shot at from the audience.

After the first performance, the scene was toned down, and things were more quiet. This drama was followed by others of a similar sort, in which I always played the villain, and as a reward was permitted to make a hurried change to Washington for the closing tableau. Washington was the only military hero North and South could agree upon just then.

We soon made friends with the officers, and through a military friend I obtained access to the artillery stores, which provided me with a long-desired opportunity for practicing cannon-ball juggling. I picked out a large shot for the theatre and a smaller one for my room, doing most of my work with the heavier missile.

I got along nicely with the large ball, and soon could perform the routine tricks in creditable fashion. Trouble came when I sought to balance the ball on an eight-foot stick, knocking the stick out and catching the ball on my shoulders.

It landed in the proper place, but I forgot to duck. When I came to, the band was playing on the balcony of the theatre to attract the crowd to the performance. I had been practicing in what had been the belfry of the old church, and for all I know the ball is there yet. The five hours of unconsciousness had taken all desire from me. I crept through my work as best I could that evening, but it was a hoodoo day for cannon balls.

I was stopping at the Powhatan Hotel, rooming with Morrissey Little, a well-known jig dancer. During the night the cats began their nightly concert with an unusually elaborate program and Little could not sleep.

Catching up the smaller of the cannon balls which I had brought to my room and knowing that I was sick of them, he aimed at the leader and let go. It stopped the cats, all right, blowing a score of them to Kingdom Come, and it also tore a hole in the pavement big enough to hide a horse and cart in. I had happened to get hold of an unexploded bomb and the shock of hitting the stone paved courtyard had exploded it.

Richmond had not yet quieted down, and the first impression was that it was the work of some Secessionist. Every room in the hotel and adjoining houses was searched, but as actors we were free from suspicion, and moreover our interest and surprise were so marked that we never became connected with the event, which, by the way, created no little talk. I believe that there are still Federal officers who tell of this night's adventure, convinced that it was a hostile move on the part of a newly conquered foe.

In Richmond I practiced and perfected myself in the impalement act, Mor-

rissey Little acting as a target, and I could surround him with knives to the great amazement of the audience.

The management tired of paying four dollars a day board for each member of the company and concluded to take rooms and board us themselves. They hired rooms in the Exchange, originally a hotel, but through the war used as a military hospital. The place was infected with vermin known locally as "seam squirrels," and in the morning Little and I purchased new outfits of clothing complete, and, crossing the pontoon bridge to Belle Isle, went in swimming clothes and all, removing our garments in the water and letting them float down the James River. Then we put on our new outfits and after that slept at the theatre and ate at restaurants.

Business fell off rapidly. The city was poor, and after the first novelty wore away the receipts dropped to almost nothing, and the season terminated abruptly. The salaries were paid in full, but, as usual, I was flat broke when I had paid my personal bills.

The management was to reopen the Melodeon in Baltimore as the Casino, and I put in my application for a place, to be told that all new faces were wanted. At the same time I was up in all of the dramas they were to put on and they told me that if I would be willing to change my name they would give me a place in the new company.

A little thing like that did not bother me, and I told them to go ahead and bill me as anything they liked. As a result the advertisement of the opening bill at the Baltimore Casino, July 4, 1865, contained among other names that of "Nicholas Norton, juggler, plate spinner and versatile actor."

Up to this time I had used my family name, but I believed that the change brought me luck, and I have been Nick Norton ever since. That was just forty years ago. I wonder how many of the old timers can recall me as Nick ———? Speak up!

(Finis.)

## CONCHAS RENIGED.

Paul Conchas has succeeded in getting himself disliked in several quarters. Some time ago he was booked with the Keith Circuit for the weeks of December 18 and 25. January 1 was open and this was later filled (as December 31) at Toledo with Lamkin.

For Christmas week he was at Syracuse and found that he was expected to play Sunday. He wired his agents, Pittrot and Girard, and after some trouble and expense it was arranged that he could open with Lamkin on Monday instead of Sunday.

When the news was wired up on Friday Conchas sent word back that he had accepted Baltimore instead. This put Lamkin, William Morris and Robert Girard in a hole, and they all love Conchas now.

## MORE HIPPODROME BOOKINGS.

The latest report is that the Tally Frank troupe of six ground tumblers, said to be "great," will open at the Hippodrome in May. No estimate of price is made, for that seems to hurt in several directions.

Spadoni, the heavy weight juggler, may also soon appear.

The Markels should have been here now, but, owing to a death, their opening has been delayed.

## KATIE BARRY IS ALL RIGHT.

Katie Barry, the little English comedienne, will return to her own the week of January beginning the fifteenth, after an illness of five weeks. She will appear a week from Monday at the Orpheum, Reading, Pa., with a new sketch called "Just a Joke." It includes three people and will be first seen hereabouts at Keeney's. The sketch is by J. Egerton Browne. Miss Barry was taken ill while at Proctor's Twenty-third Street Theatre. Her physicians told her that she was suffering from a nervous disorder and recommended a long rest. Since then the little one has remained at her home, 319 West 95th street, resting hard, except for a ten days' stay at Atlantic City. She is now quite recovered.

## ROBERTS REPRESENTS.

Everybody doesn't know it, but R. A. Roberts is representing a syndicate of European managers on his tour of this country. He spends a considerable part of his leisure time looking over American acts, upon which, it is said, he will report to his principals. This leads to a story.

Arrangements were made, so the tale goes on the Broadway "curb," for Eddie Leonard to do a rehearsal at the Colonial one morning last week for the special benefit of the visitor, Jack Levy, Leonard's manager, acting for the black-faced comedian. But when it came to getting Leonard down to the theatre before noon he balked and refused to give special matinees for all the European tourists that ever came through Sandy Hook. The arrangement was called off.

## KADER AND KATZES.

Abd'el Kader and his three wives paid a Christmas visit to Harry Katzes at the Auditorium Theatre, in Lynn. Mr. Katzes was most inhospitable. Instead of welcoming the lightning painter, he said he was sorry that he was there, explaining that his bill was full and that he did not need anyone else.

Kader gravely produced a contract, which Katzes admitted, offering the explanation that he had canceled the act. Kader suggested that he write him a letter to that effect, and upon receiving the document Kader went to a lawyer, swore that he had received no cancellation and Katzes paid the salary. Katzes charged it to William Morris, and the chances are that Morris will pass it on to Wolheim in Marinelli's office, to whom the cancellation is claimed to have been sent.

## HAPPY GARDNER.

Frank Gardner and Lottie Vincent are not worrying about dates. They have their time booked solid for three years, and by that time they should have added a few more weeks to this. They are booked in the East until June, when they go to the Orpheum Circuit, returning East in the fall to repeat the Keith bookings and other time. A year in England follows, commencing in June, 1907, and this is succeeded by Continental time for more than a year.

If you have the opportunity for a social chat with D. F. Hennessy, of the Keith forces, have him tell you about the bills at the Union Square. It's funny, for "D. F." could give the reason why we haven't had snow here yet.

## ELTINGE SAYS HE DIDN'T.

From San Francisco during his recent coast trip came the report that Julian Eltinge had thrashed a man who had called him a "Cissie," and the tale was so unique in the annals of female impersonation that Eltinge became a person of interest. It is a pity to spoil a good story, but Eltinge says it is not true.

"I didn't thrash a man," said he to Variety, the other afternoon. "What would be the use. If I tried to thrash every one who made remarks I would have a perpetually sprained wrist and bruised knuckles.

"The trouble is that many of the impersonators have given the outsider good cause to believe all he hears of a man who wears women's clothes on the stage, and I do not altogether blame them. Until I went on the professional stage I could not stand this sort of act myself, and I am doing it merely for the money there is in it.

"The old Cadet shows seemed different. There a lot of the boys made up as girls, and it was all a lark for the entertainment of our families and friends. I turned down several good offers, but at

along with the salary. At most I shall have but two years more of it.

"I do not go in for the absolute copy of the woman. I do not wear the steel corselet adopted by some to give the outline. I get a waist line and above and below that go in for fluff effects which suggest rather than reproduce the feminine figure. It's easier work for me and I think less suggestive. To that I attribute my success. I try not to be any more like a woman than I have to be. Off the stage I do not have to try to be a man."

## WEST'S PUBLICITY.

Despairing of the ordinary means of reaching the agents' ears, J. Royer West, of West and Van Siclen, decided that the situation called for originality, and last Wednesday there appeared on Twenty-eighth street a sandwich man bearing a sign decorated with the West and Van Siclen advertisement. After parading the block between Fifth avenue and Broadway until it was certain that William Morris and his staff had absorbed the information, the man moved his stand to the vicinity of the St. James Building for the benefit of S. K. Hodgdon et al., moving up to the Victoria in time to give the glad news to William Hammerstein.

This is the first time that a sandwich man has been employed to advertise a vaudeville act to an agent, and the quaintness of the idea had the vaudeville portion of the town on a broad grin.

## VALDARE MARRIED.

Grand Rapids, Mich., Jan. 3, 1906.

James Valdare, of the Six Valdare Troupe of cyclists, which played an engagement at Ramona Park Theatre last summer, was married to Miss Gertrude Varno, of this city, December 18, at New Brunswick, N. J. While playing last summer in this city one of the troupe resigned, and an advertisement was inserted in one of the local papers by Mr. Valdare for a young lady to take the place of the one resigned. Miss Varno was the only one to qualify. After a few days' practice she appeared in public with the troupe. James Valdare was much interested in her and her work, which later developed in their being married. Mr. and Mrs. Valdare are spending the holidays in this city, but leave shortly to join the troupe in St. Louis, Mo.

C. H. Hallman.

## RICE AND BARTON'S LOSS.

Rice and Barton received the unhappy news the other day that their property at Centreport, Long Island, had been destroyed by fire the night before. The news came over the phone to Mr. Barton at Newark and Mr. Rice at Springfield, Mass. Mr. Rice had expended large sums during the last summer making many improvements, and the building was probably the most comfortable home in Long Island. The fire began from a defective flue and was soon beyond control.

The loss is about \$25,000, partly covered by insurance.

A new home will be built as speedily as possible, and this time it will be of fireproof material.

## CORRESPONDENCE

## Philadelphia, Pa.

If there is anything in getting a good start, Philadelphia can look forward to a prosperous season from now on, as the business here has been very big all week. The theatre started with "midnight shows" beginning shortly after the advent of the New Year, the Casino, Trocadero, Lyceum, Bijou and Bon Ton playing to audiences which packed the houses from pit to dome and capacity business has continued all week.

KEITH'S.—An attractive holiday bill welcomed the thousands of Keith patrons. Record-breaking audiences were entertained on New Year's Day. The program offered several numbers given for the first time in this house. Alice Pierce, who topped the bill, is found in new acts. A sextet of pantomimists calling themselves "Les Renos," made a hit with their sketch called "A Modern Burglar." This troupe was originally billed as "The Gambollers," and changed the name on account of some copyright trouble. It is reported. Bertina and Broadway and Pierce and O'Connell are singing and dancing and Nef and Elliott, who also sing, were new here. Sam Watson's Farmyard Circus proved a pleasing diversion for the young folks. His trained pigs and his assistants gave "My Awful Dad" again and it went as well as ever, but it is about time Bond was getting something new. George W. Day had several stories and a couple of songs which pleased and Le Roy and Le Roy were styled to win recognition with some pretty well worn stuff. The La Jesses, gymnasts; Tom Moore, a coon shouter; O. K. Sato, a juggler with comedy on the side; Hoey and Lee, who are styled "creators," are on the bill. The latter have not created anything that is good. Toto is still here, but there is still hope. Two new pictures were shown and deserved their share of the honors.

TRCADERO.—The "Merry-makers" furnished the year's first bill and pleased with their program, "Running for Mayor" and "The Mayor's Vacation." The company is a large one and fairly competent. M. J. Kelly and Thomas Robinson and Jeanette Young and Grace Patton were the principals in the burlesque numbers, while the olio presented Brown and Robinson; Strouse and Young; the Exposition Four (Alexander Brothers and Brady) and Sherman and Fuller. Business has been up to the usual high standard since the season opened.

CASINO.—Rose Sydel and her London Belles entertained the casino patrons with a good bill. "Dazzling Nancy," a farce in two parts, was used mainly as a vehicle to introduce the star in her numerous costumes, which were decidedly elaborate. Miss Sydel's ideas of color are not always in harmony with her dark hair, but she did make a stunning appearance in one or two of her dresses. The chorus were also well dressed, well drilled and fairly good singers. The comedy was ordinary. James W. Mack was disgustingly ununny in the second part. The Casino business is on the increase.

LYCEUM.—J. Herbert Mack's "World Beaters" found a ready welcome on their second visit to this city this season. The show could stand a little more action to it, but deserves credit for restraining anything unclean, although there is enough suggestiveness about it to satisfy those who enjoy this class of entertainment. The girls make a good appearance. The "Jolly Old Sports" and "All at Sea" are the burlesques with May Gebhardt and May Corey in the principal roles, and McDonald and McFarland and Casper Nowak, a midge doing the comedian stunts. The latter trio works hard with doubtful effect. The olio offers very little to merit other than passing comment.

BIJOU.—"Two Irish Daddies" and "A Jealous Woman" were the offerings of "The Mascottes" this week, the bill being supported by a number of variety acts which rounded out a satisfactory entertainment. Fields and Munson; Barrett, Williams and Allen; Wilbur Heid; Levine and Page and the Bachelor Sisters appeared in the olio. Big business was reported for the week.

BON TON.—Lovell's Dog and Pony Circus, Chadwick Trio, Waller and Magill, Columbia Comedy Quartet, Lillie Steele and Joseph Haney, Alpha Trio, the Morrissey and Kellys and Dora Ronaco (featured) made up an entertaining bill, and the new management reports satisfactory business.

NOTES.—Charles A. Bradenburg, owner of the Ninth and Arch Museum, died last week and was buried Tuesday.—Sam Sanford, the old minstrel, who died in New York last week, was buried from a relative's house in this city on Wednesday.—Al Reyes's "Beauty Show" laid off during the present week and will open in Pittsburgh on Monday, January 8. Dora Ronaco, who is featured as the most perfect woman in burlesque, filled in the open time at the Bon Ton, in a violin solo offering. Mural Jones the show in Pittsburgh and the Savoy Comedy Four replaced the New York Newsboys' Quartette.—Elizabeth Murray was added to the bill in Keith's last week, opening on Tuesday and made good.—Tracy Shattuck announced her retirement from the "Prince of Pilsen Girls" act. She will have a part in George M. Cohan's "George Washington, Jr." Cherish Simpson replaces Miss Shattuck with the "Pilsen Girls."—Carter De Haven, who is here with "Dolly Dollars," will also return to the variety with a new "girl act." KINKS.

## Boston, Mass.

KEITH'S (B. F. Keith, mgr.).—Frank Gardner and Lottie Vincent are presenting a new and original spectacular fantasy, "Winning a Queen," in which Gardner appears in a ramp of 30 ft. Vincent makes a striking and clever queen, but the support in several minor characters needs a little more training, otherwise the fantasy is well presented and one of the big laughing hits on a strong bill. The "Merry-makers" Burlesque troupe perform wonderful feats of balancing and tumbling that keep the audience spellbound and evoke vociferous applause. Taylor Holmes is a capital entertainer, and as a monologist belongs in the front rank for getting away from a beaten path in some clever work. The stuttering and stammering recitation is good: imitation of Geo. Cohan, fair; of Sam Bernard better. In response to requests for a new act, Taylor Holmes gives an intensely funny burlesque of Richard Mansfield in his familiar attitude of scoring the public for not knowing when to applaud. Holmes is clever and a hard worker, but his monologues are too many. It is then his voice does not do him justice. The Sunny South, a double sextette of colored performers, give a

lively song and dance story of Dixie in the old plantation days; at the close the eccentric dancing of several male members of the organization create a furore, but outside of a little good harmony here and there, the singing of the company is not above the average. An omitted number is substituted by that of old lady Mrs. Annie Yeamans, and her daughter, in a bright little skit about an amateur actress who is crazy to go into opera. The Yeamans are generous far-makers and as popular as the old lady. Bob is a talented violinist and xylophonist, but her work lacks artistic refinement. Every time I see her she either breaks a string or a mallet, this time both. But in spite of her vigorous playing she always goes "big." Quigley Brothers, Celtic conversationalists, need no further introduction to a Boston audience; neither does their comedy; they are still using the old vehicle, "A Congressman-at-Large," with but little new material in the political joke line. Everybody still laughs heartily at the stories about the "Green car" and the "Massacre ball"; it's the way they tell them, and consequently these comedians score heavily. Kerr's minstrel show made up to represent some well-known historical characters and German types, which he does, assisted by his master, with almost human intelligence. Another animal act which the management has especially engaged to amuse the little patrons is Wormwood's dog and monkey circus. With the exception of a wonderful Newfoundland, who adds, subtracts, multiplies and divides figures from one to ten, the feature of simian and canine needs no careful training. Others on the bill are Reeves and Quinn, singers and dancers; Francis Wood, hoop roller; Harry Brown, who sings while doing some vaudeville work; Burton and a present, "Always in the Way," a sketch too long and tiresome, and Fred and Annie Polot, doing a little tame juggling and tumbling. At throwing apples into the audience Fred shows good judgment; when they are thrown back I wonder if anybody means anything. The Kinetograph shows "The Hen and the Golden Egg" and "The Bishop and the Burglar." Both good films. Good business.

ATHENAEUM (Carl D. Lothrop, bus. mgr.).—The headline variety this week is Carlotta the Marvel. Her act is new to Boston, and crowded houses appreciate and applaud to the echo the skill and the intrigue of her act, which she makes her fearless ride twice a day. Other acts of merit include Harry Leclair, a clever mimic and female impersonator. As a burlesque comedian Leclair is not up to the standard; the jokes he tells in a suggestive manner hurt his act, as it is noticed by the few encores taken. Mr. and Mrs. Harry Thorne, assisted by George Watson, recently a favorite in stock at another local house, and Miss Lee Jarvis, offer "An Uptown Flirt," a sketch full of rapid-fire comedy and funny situations. Miles and Raymond do a little singing specialty and some dancing. The baby imitator is the best of the echo. Koppe and Koppe, juggling comedians; Burkhardt and Berry, "skitists"; Frank Eckland, banjoist, and Dorsch and Russell, who make mysterious music in a railroad scene, are also on the bill. Others deserving good notice are Clarke and Florette, singers and dancers of distinction; Camille and Fonda, excellent equilibrists; the Pryors, a substituted musical act that easily made good, and Geo. H. Diamond and the Broadway Smiths, premier song illustrators, featuring "Everybody Works but Father" and other popular selections that go big. The Howardcos presents a series of new motion pictures, and the stock burlesque musical number, entitled "The Girl in the Mirror," with Miss Violet Mascotte and company of charming girls are holding up the manager's reputation of giving a good, clean show. Excellent business.

GEO. LESLIE HUTCHINSON.

## Pittsburg, Pa.

GRAND (Harry Davis, mgr.).—Hugh Ward and Jessie Izett, ably assisted by Dannie Harris, constituting a trio of the popular favorites of the old Davis stock, give a fine performance of Felix Morris' sketch, "The Vagabond," with Mr. Ward in the title role. The Zancigis made a tremendous hit with their feats in psychological communication and mental telepathy. S. Miller Kenedy impersonates a woman in a most convincing manner, and his dramatic offering, "Just Dorothy," was full of fire and vigor; in fact, a little too much so for the spirit of the playlet, while Frank I. Frayne was excellent in his comedy characterization of the Chinese servant, everybody laughing with him. Lew Sully, and with Lillian Shaw, too. Emma Francis has her "whirlwinds" along, and they are as merry and nimble as ever. The Four Winks give a wonderful exhibition of their brawn and skill, and Howard's penis and dogs are real comedians. Fitzgerald, Morse and Druslane, in vocal selections, with piano accompaniment, received several encores. The comedy juggling of La Belle, Le Mar and the three parodists; Harry Pilsner, with songs and dances; the Majestic Trio of colored singers and dancers and the cinematograph present diverting features in a bill of first-class vaudeville. As usual, the house is doing an immense business. ACADEMY (H. W. Williams, Jr., mgr.).—May Howard is a Pittsburgh favorite, and her extravaganza company is "turning 'em away" this week. There are two burlesques, "Mile, Ft. Ft." and "The Rounders." Miss Howard takes the leading part in both and gives some fine imitations of well-known performers. Max Levell, Warren Locke, Leo Kendall, Edward Morris, Fred Russell, May Belle, Ruby Marion, Amy Thompson and Mildred Gilmore had the other principal parts, and there was a chorus that sang, danced and said things that pleased the audience. The olio was good. Misses Marion and Maude play a few cornet solos, and the latter gives a good imitation of the army calls. The living pictures are excellent. Russell and Locke are singers and dancers of ability, and Dixon, Burt and Leon, in their comedy, are working well. The musicals are again and again. The Musical Craigs had a dainty and pleasing act, and Levell and Grant, hand acrobats and exponents of physical culture, made a hit-made a hit-made a hit. The European Sensation Extravaganza Company is the attraction, and the audiences New Year's Day broke all records of this house. There are two burlesques, "Schultz's Bachelor" and "A Souvenir," introducing among others Charles Merritt, Snitz Moore, Harry Harvey, Thomas Morrissy, Joe March, John Ward, May Rozella, Clara Dagneau, Anna Rich and Len Bice. The chorus did good work. The added attraction to the olio is Miss Rhoda Royce and her \$10,000 horse, Chesterfield, a magnificent animal whose statueque posing was remarkably good. Merritt and Rozella have a laughing skit called "The Tornado," which went well. Snitz Moore, assisted by Harry Harvey and Melrose Horton, presents a one-act



last it came to the proposition that I could get ten dollars a week in a commercial house with a possible increase to fifty in the distant future.

"On the other hand, the managers' offers were most generous. I took a place with Rice in 'Mr. Wix of Wickham,' playing the juvenile. Few persons know that because so pitifully few saw that piece and they are not boasting about it.

"The experience was good for me, and as I played a girl in the second act, the change to vaudeville was natural. I would rather be doing a blackface specialty than female impersonation, but there is not the same money in it, and so I am sticking to the impersonation for a time until I can show the managers that I can act men's parts acceptably. Then I hope to give up the skirts forever. I hate the work and the manner in which an impersonator is regarded.

"It is not pleasant to be classed with others who have brought the impersonation into disrepute. It is not pleasant to go into a house on a Monday morning and be regarded with suspicion by my fellow players, but I find that they soon learn that I am a real man, and by Wednesday I have gained their respect. For the casual comment of the outsider there is no redress. I have to take that



farce termed "A Trip to the Races," which was one of the best things of the evening, although having been seen here before. Lena Bruce and Clara Dagneau have a novelty act that went well with a portion of the house. Tom Morris and his comedienne, Edna, decided to give "Bargain Day in Vaudeville," and Sansone and Della, athletes, were pleasing.

MADAME PITT.

# Baltimore, Md.

MARYLAND (F. C. Schanberger, mgr.).—Week 1. A splendid bill for New Year's week drew a packed house, the headliner being Josephine Cohan and her admirable little company in the clever sketch "Friday the 13th," in which Miss Cohan's singing and dancing are the features, although Fred. Niblo, who took the part of the burglar at short notice, owing to the illness of Edward Powers, made quite a hit. After the act of Mr. Will Rogers, the larrikin thrower, in which he is assisted by Buck Magee, ex-Sheriff of Oklahoma, which greatly pleased, Mr. Niblo again appeared in his original monologue. The other numbers were Paul Conchas, the German military Hercules, who juggled 500-pound Krupp shells and tossed cannon balls as if they were made of rubber. Donaghy, who gave herself into the hands of the audience and gave perfect imitations of Fay Templeton, George M. Cohan, Elsie Fay and Chevalier, the Coster singer; Eckhoff and Gordon do an artistic and amusing musical act, while Brazil and Brado do a novel acrobatic comedy act, while the Kinograph closes the show. Next week S. Miller Kent and company, Sam Watson's Farmyard, the Six Perri Sisters, Celina Bohe, Lew Hawkins, the Barrow Brothers, LeRoy and Woodard, Wizard and Irene Stone and the Kinograph.

MONUMENTAL (Joseph Kernan, mgr.).—Week 1. Slim Williams' Ideal Extravaganza Company is playing to crowded houses. The bill opens with a musical comedy in two acts, called "Everyday Life," in which Frank O'Brien has the leading comedy part and is assisted by a good company, including a fine female chorus, who have good voices. The musical is enlivened with specialties which are introduced by Gruet and Gruet, blackface comedians, who sing and dance and play upon a variety of musical instruments. Frank O'Brien in his monologue made a big hit while the Livingston family of gymnasts did some wonderful acrobatic feats, and the Ladies' Ideal Quartette responded to encores until they were completely tired out. Taking the show as a whole, it compares favorably with any burlesque play that has appeared so far this season. Next week Sam Devere's Own Company.—NOTES.—The Stones, Wizard and Irene, trick bicyclists, lost their revolving globe in shipment and were unable to appear without it, so will play next week. Paul Conchas was substituted in their place at the Maryland this week.—Baltimore is the Mecca for soubrettes and song and dance men, who play during the summer months and no less than a dozen music halls and winter gardens, employing from eight to twelve performers each and every week during the season, and when they close the river resorts, appear in city parks and quite a few performers play this city and vicinity all the year round.

MILTON.

# Buffalo, N. Y.

SHEA'S (M. Shea, mgr.).—A strong bill pleased capacity houses the past week. Searl and Violet Allen company in "The New Reporter," an act of which no other was expected, proved to be a dark horse that easily won out in pleasing the audience most. A better dancer in place of Bertha Hoyt and one more good song would improve the act. The Barrow Brothers offered the best acts of the kind ever seen at this house. Mr. Smith is fortunate in having so clever and neat appearing partner. Miss Elizabeth Clarke, a Buffalo girl, has a sweet voice and was well received here. She cannot, or rather should not, expect to make good out of her home town in a single act. She would be more successful in musical comedy. Miss Theresa Renz has a pleasing act but Helen Germaine, who has better control of her horses, to class her as the greatest lady rider. The Kinograph had a new film entitled "The Miller's Daughter," which was really meritorious. Straley and Birchbeck, Nicholson and Piccolo Midgets and Billy Van offered their old acts. The bill for week of 8 includes Clayton White and Marie Stuart, Navajo Girls, Clifford and Burke Cabaret's Dogs, Dollar Troupe and Adolph Zink.

GARDEN (Charles W. McMahon, mgr.).—The New York Stars have a fairly good show. Raymond and Clark are the best in the bill. The two comedians received favorable comment about town on account of the number of original sayings they have. An original act invariably sets Buffalo a-talking. The Majestic Musical Four have a good act, being very much stuck to their instruments and attempt to be funny. The comedian does well in the comedy part, not overdoing it as is usually the case in musical acts.

LA FAYETTE (Chas. M. Bagg, mgr.).—Reilly and Wood's Big Show is a fairly good attraction. Dorth and Fern were easily the best part of the performance. Daly and Reno were also very well received.

LINN'S MUSEUM (Dr. Linn, mgr.).—Business here is big at present. New faces for week of 8 are: Caldwell and Wentworth, B. Clinton Seely, Lillian Douglas and Frank Farron.

CHAS. W. GOETZ.

# Lovell, Mass.

OPERA HOUSE (Fay Brothers & Hunsford, mgrs.).—Severin De Deyn, Isabelle Fletcher, Mabelle Estelle and Donald Meek, member of the defunct Huntington De Deyn Stock Company, scored heavily in Boston last week. The act was "Supper for Two." With the exception of Mr. Meek, it is the first appearance of these clever artists in vaudeville. They are a worthy acquisition. They will remain indefinitely. Others on the bill are: Crane and Kessler, "The Mud Town Rubes," good; Smirl and Kessler, "The Bell Boy and the Waiting Maid," good; Zaxelle and Vernon, pantomime comedy, fair; Kennedy and Cortelly, comedy jugglers, fair; Ayer, comedy. Four, "The New Teacher," big hit; Hubert De Veaux, rapid sketch artist, good; Kinograph, good.—NOTE.—The Eight Poster Girls and Seymour Brown gave their first performance on any stage in this place last week. The act is a big hit.—HATHAWAY'S (Frank G. Mack, res. mgr.).—Big business week of 1. Bill included Tom Nawn and Company, "Pat and the Genii," great; Blanche Sloan, trapeze, good; Tom Gillen, monologue, good; Mme. Avery Strakosch, prima donna, big hit; Howard and

Bland, "A Strange Boy," good; Ned Nye and Rollicking Girls, including Red Sisters, acrobatic dancers, immense hit; Kinograph, good.—BOSTON (J. H. Tebbets, mgr.).—Big business as usual week of 1. Bill included Fisher and J. H. Tebbets, "The Girl in the Red Dress," original Hebrew juggler, fair; Steele and Benoit, acrobats and dancers, moderately good; Hallman and Genella, "Shut's Courtship," good; moving pictures, good.—PEOPLE'S (Harry Woodward, mgr.).—Great business week, but show on the whole is only mediocre. The Joyce, Pat and Mabel, are doing fairly well with a new sketch; Perkins and Catrelle, sketch artists, fair; Cora Evelyn, singer and dancer, good, as the ordinary; Maggie Lancaster, comedienne, does well with a budget of stale jokes and musty songs; the illustrated songs are good, but Harry Woodward's voice is bad. The burlesque, "No Man's Land," pleases the gallery boys, but there isn't enough ginger to please the bald heads.—NOTE.—Mrs. Lawrence Crane, known before the footlights as one of the Crawford Sisters, was in town Christmas week, the guest of her husband's parents.

JACOB A. GOLDBERG.

# New Orleans, La.

ORPHEUM (Martin Beck, gen. mgr.).—The bill for New Year's week is an excellent one. Franz Scherz, with his "The Girl in the Red Dress," is the "Spotlight" attraction. He has a neat act, but overdoes his drunken scene. Werden and Gladish, with their Novelty Illustrated Songs, were greeted with thunderous applause. Pierce and Mabel, who make a good team, were well received. Miss Malzee's is cut so low as to elicit much comment. Lillian Burkhardt in her own playlet "The Santa Claus Lady," scored again this week. Holcomb, Curtis and Webb have the most mirth-provoking rive act, the vaudeville act, stage-to-day. The Wilson Trio strike the popular chord. Troba has an act that is a dead steal from Paul Conchas. He has a bad sounding, loud, which makes his act more comical, like an apothecary weights. Bill for week of Jan. 8 contains Eva Westcott and Co., Chas. Leonard Fletcher, Vernon Troupe, Freydo Bros., Leone and Dale, Tom Brown and Kherus and Cole.

GREENWALL (H. Joyner, mgr.).—As a New Year's offering Mr. Fred Irwin is giving his "Big Show" to the patrons of the Greenwall. Miss Madge Anderson in the burlesque part of the entertainment easily carried off the honors. She could not get on with Joe Weber. The act consists of Elsie Bohm, who has a phenomenal voice. W. S. Harvey in a juggling act. I can't say anything good about Devine and Williams, so I won't say anything at all. Sisters De Fay have no license to be traveling with a burlesque show. They should be doing their "Two per diem" in the best vaudeville houses in the country. Carleton and Ferre have good voices. Subscribers "Gladly" for the show on Jan. 6.—NOTE.—Thomas Winston, the local manager of the Orpheum, is making many friends for the house.

O. M. SAMUELS.

# Louisville, Ky.

HOPKINS' (Wm. Reichman, res. mgr.).—The headliner of this bill is the act presented by Bert Leslie and Robert Dailey, assisted by Maud Emery, entitled "A Jolly Bit of Tomfoolery." Bert Leslie makes it just about the funniest thing offered in vaudeville for a long time. Bellman and Moore were unable to do their sketch, owing to an accident which befell Miss Moore on Saturday night, as Mr. Bellman announced to the audience. Mr. and Mrs. Edw. Emory, in a sketch, "A Little Bit of Tomfoolery," which is extremely good. The Millman Trio, acrobats and wire walkers, have a splendid act. Lillian Mills and Bilda Morris have a pleasing specialty. McCue and Cahill are really good. "What Joy" and "A Little Bit of Tomfoolery," "Happy Jack" Gardner, in black-face, also scored well.—BUCKINGHAM (Whallan Bros., mgrs.).—The Washington Society Girls hold the boards this week, presenting a travesty called "The Girl in the Red Dress," which is a burlesque on "Krausmeyer's Alley," with an olio consisting of Ah Ling Foo, Elsie Leslie, Lynette Sisters, Eldora and West and Williams. This show compares favorably with others.

# Fall River, Mass.

SHEDDY'S (M. R. Shedy, mgr.; C. E. Cook, res. mgr.).—Week of 1. The Colby Family headed the bill this week, and their act was well worth of the numerous encores they received. Hines and Chandler in the Barrow Sisters' dancers were very well liked. The Harrow Sisters, dancers, Vernon, the Ventriloquist; Pat Rooney, dancer, and Irene Franklin, the girl with the three songs, completed the bill. Fair show to crowded houses.

Next week will be announced by the house company, Omah Singh and Walters and Prouty. SAVOY (Al. Haynes, mgr.).—Week of 1 Fall River was presented with a New Year's gift that will never forget the opening of the New Savoy Theatre, which was a very successful one. This theatre affiliates with the Keith Circuit and may be looked upon to produce some of the highest priced acts in vaudeville. A crowded house greeted the opening performance, the headliner for the week being Valerie Bergere in the one-act dramatic version of "Carmen." The four Londoners, in an aerial casting act, were good, as were Adolph Zink, Colby and May Rosarie and Dorretta. Grace Leonard and Charlotte Guyer George. Good show through and through.—NEW BOSTON THEATRE (Chas. Schlesinger, mgr.).—Week 1 Heane Campbell's Burlesques are the attraction this week and are pleasing to large audiences.

S. M. SAMUELS.

# Omaha, Neb.

ORPHEUM (Martin Beck, gen. mgr.).—A comedy bill is being presented to good audiences this week in which the Okabe Family troupe of dancers and comedians are the main attraction. They are putting on good work that is taking well with the audiences, while their act is greatly enhanced by gorgeous oriental costumes and setting. James Cullen is the comedy numbers and songs and jokes have a close rival in Edwin Latell, "The Merry Minstrel." Dixon and Anger are good in their German comedian dialogue, and especially so in that they do not depend it necessary to overdo the dialect feature. The Les Elgonas have a comedy acrobatic turn, in which they do an unusual amount of work for the little applause they can get. Mathews and Manning, "The Barnstormers," find it necessary to resort to slapstick in order to raise a laugh. Mirzi von Wendt, a Tyrolean yodler, is also on the bill, but lacks both the wit and the personality to make good. Kinodrome pictures are good, and good. Leonard Fletcher, impersonator, and one of the best numbers on last week's bill, was obliged

to miss several engagements for the first time in his life by reason of an operation for the removal of an abscess which resulted from a slight accident while traveling. He is again keeping his dates. The bill for the week beginning Jan. 8 is as follows: Luigi Rossi, with his Musical Horse, "Emile," a French Polka Zouaves, Dooley, Brenner and Rose, Marion Garson, Eight Bedouin Arabs, Claudius and Scarlet and the Kindrome.

HENRY WOOD.

# Scranton, Pa.

The Jersey Lillies Extravaganza opened New Year's week at the Star Theatre, Scranton, Pa., with a packed house at the matinee. The audience seemed pleased with the performance. The first part is called the "Disputed Check." Howell and Emerson open the olio with a very good talking act. Their jokes are new, and their singing is good. Zars and Stetson, in their baton swinging act, are not anything great, neither did their first swinging act take. Ada Burnet sang some con songs very well. She was not given an encore. The Musical Bells gave the same performance that they gave two years ago. It would seem better if they would play something new on their concertinas. The three La Mase Brothers, in their comedy act, Bumpy Bumps, are the hit of the show. They do an act of very good acrobats, while the third is very good at failing. It is somewhat of the same nature as Rice and Prevost in their act of the same name. The second part is called "The Two Colonels." The two colonels, Guy Rawdon is a very clever impersonator, making quick changes. The chorus are well shaped and the singing is exceedingly good. At the Family Theatre this week a fine vaudeville bill is offered. Evans and Evans are the top-liners and make good in a singing and dancing act. John and Carrie Mass presented a talking act, entitled "Echoes from the Southland." It is good for a while, but becomes tiresome. Their con shouting is good. Bristol's horses are pretty good, but do not mind like they should. Charles and directed by the same man. Charles is very clever and gets off some good local jokes. He seems to suit the women by making fun of them. The three Banta Brothers and Vondell present a fairly good musical act. The cornetists were the best of the show, as his triple tonguing is very true. Vondell tries to be funny, but is unsuccessful. Zella and Dot are very good equilibrists. Harry Wetherill sings for the illustrations. It winds up with the pictures. All around a good show.

S. KENNETH HERRINGTON.

# Santa Cruz, Cal.

EMPIRE (Ailyn Roberts, mgr.).—Opened the week with a Christmas matinee. The bill is headed by Prof. Falt, in hypnotic and other illusions. He has several cabinet tricks, such as Herman the Great entertained us in the days of our childhood. He made a great sensation in the village with his hypnotic work. Gaylor, a neat and clever contortionist, opens the show and makes good. Miss Luella Cross pleased with her songs, and Keisley and Parks told us about the chicken who croaked the riddle and really produced the conversation of Adam and Eve. Their dancing is good. Ted Ross sang about the old apple tree and the sheet did the rest. The cornetists were the pretty Christmas film, S. R. O. Monday night. "UNIQUE (C. W. Ailsley, mgr.).—Did a big Christmas business with a small show. J. J. Welch, billed as The Man in White, entertained with some of George Davis' monologues and R. O. Ogden and Company tried hard to make a hit with their dramatic sketch, apropos of Christmas. The Brownings used to make the same sketch go any time in the year, but the Mr. Brownings sang "Bill the Butler, Won't You Come Home" and Mr. Ogden does not. Gene King sang "Two Orphans Are We," illustrated, and reappeared later with his dog, under the name of Ed. Clancey and his sister, "Pie," who was pleased with song and dance, and Miles Brothers closed the show with a rather ancient film.

STEVE TALBOT.

# Providence, R. I.

Keith's bill this week has been without doubt the best show which has been presented at the house this season, and the crowd, which taxed the seating capacity, caused the S. R. O. sign to be displayed every night. Ameta, billed as "the celebrated dancer," occupies the top line, and her work entitled her to that distinction. Elmore Sisters, who come next, are well known here, have an act that is a leader. Frank and Jen Latona in a musical act made a hit because they are good musicians. The balance were Ed. Reynard, the Six Gienersitts, the Ten Valeno Brothers, H. E. Greenway, Edna Grant, Mamie Remington, Besnah and Miller, Lillian Ashley, Leo Corilla and Baker and Robinson.—WEST. MINSTER.—"Bob Manchester's Crackerjacks" are here this week and as usual furnish one of the best shows of the season. The curtain is styled "Razzie Dazzle Girls" introducing the company to advantage with Bob Van Osten and John Hemings in the comedy roles. The olio included the Clemmone Brothers, who have a clever musical act. Miss Lillian Held, Hemings, Lewis and Hemings, also the moving picture exhibition of the O'Brien-Fitzsimmons fight. The closing piece, entitled "Nature," in Marib Hall was only fair.—NOTE.—The Imperial Theatre of this city has been leased to Shubert and will hereafter be known as Shubert's Theatre, opening Jan. 9, with Mrs. Fiske in "Leah Kleschna."

BENTON.

# Detroit, Mich.

TEMPLE (James B. Moore, mgr.).—Nella Bergen, Prof. F. Macar, Babson and Monkey Show, Violet Dale, mimic; Clayton White and Marie Stuart Company in a one-act comedy, "Paris"; Seymour and Hill, comedy acrobats; Orpheum Comedy Troupe singing comedy songs; Maud Day and Company, "The Sheriff"; Les Auberts, refined dancing act; Kinograph. One of the merriest bills which that playhouse has recently offered to its patrons. Next week, Paul Conchas and the Avenue Girls (Frank G. Mack, mgr.). The Avenue Girls made their second appearance of the season presenting "A Trip to Bohemia" and "The Goddess of the Moon." In the olio appear Olga Brloff, Grace De Mar, Max Renz, Jules Benne, Mabel Victoria, Murphy and Vincent. One of the best shows seen at the Avenue this season.—CRYSTAL (J. J. Nash, mgr.).—Tanean, Felix and Claxton, Ida Remond, Rector and Ellis, H. E. Greenway, Oliver Wilbur, the Kindrome moving pictures.

JOHN A. WEBER.

# Utica, N. Y.

ORPHEUM (E. L. Koneke, res. mgr.).—Virginia Earl heads this week's bill and has a splendid number. Assisted by six young men known as the "Mohawks," she presents a strong singing act that pleases. Miss Earl is heard in a number of her latest successes, such as "O Kitty," "The Parrot Song," "Mare from Tipperary" and in each one made a hit. The Misses Caprice, Lynn and Fay present a lively singing and dancing act. Billy Link, in black face, has all new material. The Tobin Sisters have a very happy and original and present a variety of instruments. Ziska and King present a burlesque musical act far above the average. Lavine and Leonard, with their stage "Auto," produce many hearty laughs with their comedy juggling, "Tanner" and "Gibby" made a hit in "How to Make Love," consisting of good singing and much comedy. The show concludes with views on the Kinograph, showing "The Life of a Newbury." For week of 8 Delta Fox, W. C. Kelly, Wood and Ray, Billy Johnson and his Six Creole Belles, St. Onge Brothers, Hathaway and Walt Sheldman's Dogs, and the Kinograph.

O. C. BATES.

# Poughkeepsie, N. Y.

The hit of the week at the Family Theatre is the team of comedy bar experts, George and Harrington. The members of the team are expert, graceful, and in a number of their stunts they give the audience just a touch of horse play in their work that gives the youngest to the act, which is one of the best of its kind seen in this city. Rapoli, sensational European juggler, is a feature of the bill. He does some clever and original work in juggling cannon balls and lastly cannon balls. He also does some balancing work. On the bill this week is a turn called the American Trio, "featuring Lucille," the youngest and most talented little artiste in vaudeville. Lucille is probably the youngest, but whether she has talent or not has not been revealed. There is absolutely nothing to the "playlet," the seniors of the trio are nearly as interesting as the city directory and the "youngest little artiste" is not needed on the vaudeville stage. Sabine and Dale, singing and talking comedians, pass muster pretty well. The Bartells, a musical duo, have an act that is commonplace in vaudeville, while the pictures which close the show are better than usual.

C.

# Trenton, N. J.

TRENT (Ed. Renton, mgr.).—This week's bill pleased capacity houses. Victor and his band scoring a big hit. Mr. and Mrs. G. M. G. in their sketch, "The Village Cut-Up," came in for their share of honors and received numerous encores. Donovan, Arnold and Company made a hit with their one-act comedy, "Bally Mates on Broadway," although they were too many miles away from the Isle to make some of their goods get its just dues. Fanny Rice and her little sister, who are very clever in their acrobatic act, were very popular. John and Harry Dillon replaced Murphy and Francis and made good with their original style of singing. Emmet DeVoy and Company presented Mr. DeVoy's own sketch, "The Saintry Mr. Bulfinch," which is to a certain extent, but lacks a good deal to make it look good to me. The bill concluded with the biograph. Next week's bill consists of the Kinograph, Mary Dupont and Company, Bessie Calbre Troupe, Burke's Musical Dogs, Dixon Holmes and Holliston, Byron and Langdon, Josephine Davis and biograph.

T. G. F.

# Newark, N. J.

PROCTOR'S—Little Buster Kenton, with his comical parents, is a big laugh getter here. They repeated their previous successful engagements. The Barrows-Lancaster comedy company presented their entertaining one-act playlet, "Tactics," which was very clever and witty and was very popular. The Florenz family of acrobats were diverting; Family Evelyn Clark was a hearty approval for her work on the violin; Young and Melville offered a singing and dancing specialty; Kurtis and Busse in a canine act, and Miss Louise Dresser, singing comedienne, was clever. The pictures and Joe Cavallo's orchestra rounded out the holiday bill.—WALDMAN'S (Wm. S. Clark, mgr.).—A bright, brisk show is offered by the Trocadero Burlesques. The chorus is well drilled and attractively attired. "Saintry Saintry" is the opening burlesque and the show winds up with "Fun at the Hotel Astorbill." The company did both well. Mae Taylor, in songs; Brinn, strong man along the line of "Ponchas"; the Gramhams, in a sketch of no unusual originality; Brown and Seale, a comedy and Mackie and Walker, in a sketch filled out the evenly balanced show.

H. M. K.

# Schenectady, N. Y.

MOHAWK (Joe Scherer, res. mgr.).—Geo. W. Monroe gave his same old monologue, which is becoming somewhat chestnutty. Deltorillo and Glissando in their novelty musical act took fairly well. Herbert Brooks with his trunk mystery and card manipulations was very pleasing. Hathaway and Walton, song and dance team, were fair. Carey and Hayes managed to please with their "Derby Race." The Ten Dixie Girls were very well received, but the star attraction of the entire bill was easily the "3 Cattanoes," with their comedy acrobatic stunts. MARTELL.

# Albany, N. Y.

PROCTOR'S (Howard Graham, res. mgr.).—The Grand Opera Trio, singing the prison scene from "The Barber of Seville," was very well received and Richards, with the assistance of one of the Marco twins, are pleasing with their comedy acrobatic stunts. Gurnella and Harris are good in their sketch, "My Brother Johnny." Miss Hattie, who is well known in this city, in "Black and White," black face entertainer, took well. Silvano, head and hand balancer, was good. Cecelia Weston singing comedienne, of ordinary calibre. Jensen and James, colored one and dance entertainers, are fairly good. Closed with moving pictures.

MARTELL.

# Saginaw, Mich.

JEFFERS (Marks & Ely, mgrs.).—Larree houses were played to the entire week ending December 31. It is hard to state which might have been called the headliner of the bill. Al. Catanoes, who does a spectacular dance, or the La Fayette-Lancaster troupe of comedy acrobats. Miss Oert was able assisted by little Flora Althorne, who did a clever and original dance. Other features of the show on the bill were Mr. and Mrs. C. Richards, who appeared as the "fashion plates"

of vaudeville, Mrs. Richards wearing an exceedingly handsome gown of Hattenberg lace, which was the main attraction of the night. Tanea, the Jap equilibrist, was well received, his act being novel in the extreme. Tanea Felix and Claxton tried to please their audience and partly succeeded. "M. de la Kaitive" and "The Jap Equilibrist" were good comedians. Francis Gilmore and Olive F. Le Moyne gave a sketch entitled "Taming a Husband." The kinetograph told the story of "The Arabian Nights" as a fitting close. NENO.

#### IMPERIAL SQUIDS.

Business with this company in Detroit was exceptionally good. The S. R. O. sign was in evidence for seven consecutive performances. There were Christmas presents galore and every body was happy.

Harry Jackson, of the Clipper Comedy Four, is just recovering from a severe accident which happened while stopping at the Empress Hotel, Toronto, Can. He attempted to close the transom in his room, standing on the footboard of the bed, when his foot slipped and he fell, injuring the vocal cords in his throat.

Valeska Gola, an enjoyable Christmas week touring Detroit in a four cylinder auto with a wealthy shoe manufacturer of the same city. Valeska terminated her season very abruptly Dec. 30. A wonder why?

Pauline Moran had quite a number of lunches at 4 A. M. while in Detroit. Early breakfasts are not very good for the voice.

Jess Burns, mgr.: Sam Cooley, musical director, and Lew Palmer, handmaster, each purchased a mink-lined, sable-collared coat while in Canada. We have had no cold weather since. WILLIAM J. EVANS.

#### Grand Rapids, Mich.

GRAND OPERA HOUSE (E. C. Burroughs, res. mgr.).—Week starting Dec. 31: Beatrice McKenzie & Co. head the bill at this house, with a musical comedy act. (See New Acts.) Mitchell and Love in comedy and songs do fairly well. Ver Valon, ventriloquist; Master Slater, monologues and impersonations; J. C. Fox, equilibrist; Harry Haley in illustrated songs, and the Kinetograph furnish one of the best bills seen at this house this season with capacity for all week, and breaking all records on New Year's day. SMITH'S OPERA HOUSE (Mrs. W. B. Smith, prop. and mgr.).—Week Dec. 24: High School Girls, to good business. Week starting Dec. 31: Imperial Burlesquers opened to crowded houses in "An Eye Opener," a musical comedy in three acts, with good olio, including Lew Palmer, Pauline Moran, Wm. J. Evans; also Clipper Comedy Four and Manning and Crawford, who carry off the honors. Next week "The Avenue Girls." C. H. HOLLMAN.

#### Lansing, Mich.

BILOU (D. J. Robson, mgr.).—Foremost among the funmakers on this week's bill is Ben Turpin as Happy Hooligan, pleasing the audiences with his antics and funny make-up. Dunbar's "Caprine Paradox," otherwise his performing goats, are certainly the best on the road and amuse the audiences. Al Christy in his paper-tearing is very clever, but has a bad voice for singing. Cook and Oats are singing and dancing comedians. S. S. Humphrey sings illustrated songs, and the pictures always please. E. R. O. FORD A. CARY.

#### London, Ont.

BENNETT'S (J. H. Aloz, mgr.).—Week 1 opened to crowded houses with splendid bill. Mr. and Mrs. Perkins Fisher in "The Half-Way House" are making a distinct hit. Albert E. Reed and Co. give capital entertainment with their sketch, "Making a Man." Burton and Burton scored with a musical act that included real music. Gartner and Miller in songs and impersonations went strong, as did Harrison Bros. in a "rube" sketch. Downey and Willard present an amusing German skit and illustrated songs by Will Dyer complete the bill. Oh, yes! Moving pictures also, of course. FRITZ HOUSTON.

#### Fort Worth, Tex.

MAJESTIC (Chas. R. Fischer, res. mgr.).—Christmas week and fair weather gave large audiences to a fine show. Jimmy Wall, minstrel and monologue, was easily the favorite. The Three Troubadours; Mack Wheeler, bicyclist; Four Juggling Mortons; Mr. and Mrs. Harold Kelly and Company in the "Thorobred," all pleased. The Toys, musical act, was fair as long as they kept quiet. Illustrated songs and the Kinetograph. "TARRANT."

#### Jersey City, N. J.

BON TON (T. W. Dinkins, mgr.).—Large audiences have greeted the "Colonial Belles" here this week. The show is greatly strengthened by the addition of moving pictures, which were pronounced the best ever seen in this city. The olio and two burlesques are above the ordinary. In the former, Charles Falk, illustrated songs; Nelson and Milledge, in a good travesty act; and Rose Carter, comedienne, seemed to please. Taken as a whole the performance was one of the nicely balanced kind. MONTMORENCY.

#### Yonkers, N. Y.

DORIC (Henry Myers, mgr.).—Playing to a big house with a very good bill. Eddie Hayes and Mona Wynne open the show and are very good. Their dancing is excellent. Bailey and Fletcher are very clever colored comedians. Dorothy Jordan sang several songs, the only trouble with Miss Jordan she don't give us enough. Greene and Werner in "Babes of the Jungle" are very pleasing. Rice and Walters, in "A Day on the Farm," a fair act; their comedy is a little overdone. Harry B. Lester is very clever, his impersonation of George M. Cohan, but this is being worked to death. The Dixie Screeners closed the show with a very strong good act. The Doriscope showed good pictures. ELZIE.

#### Waterbury, Conn.

JACQUES' (J. W. Fitzpatrick, mgr.).—Jack Mason's Society Belles headed the bill at this house and made good with a neat singing and dancing turn. Miss William Doherty, who heads the aggregation, an imitation of Ethel Levy, singing "Good Bye, Lou." She evidently announces it as an imitation to get around the copyright laws, but it's better than the original of George Cohan's wife. J. C. Nugent (see new acts) had a new sketch. Bell Hathaway and her trained monkeys went well, as did Major James D. Dwyer; the latter would have scored heavier if he had been farther down on the bill. The Migari troupe, in operatic music, also scored,

especially the two women, who have finely trained voices. Harper, Desmond and Holles, an old act here, were applauded. The Hacker-Lester Trio, in trick bicycle riding, and the Electograph rounded out a pleasing entertainment.

ARTHUR H. McKECHNIE.

#### Denver, Col.

ORPHEUM (Martin Beck, gen. mgr.).—A brilliant week started with an extra matinee Christmas Day. Twice daily capacity houses have been the rule. The headline act that has become immensely popular is the Faded Women's Orchestra, of Boston, playing a most happily selected program. The town has fairly gone wild over them and will undoubtedly give them, if possible, even greater support during the next and last week of their engagement. The other two acts on the bill that are especially good are: Fred Lennox and Company in George Ade's sketch, "On His Uppers," and Mareena, Navarro and Mareena in a wonderful equilibristic act. The former is full of the genuine George Ade lines, and the two songs by Fred Lennox adds to its attractiveness. The other performers are: Kemp and Pearl, Zimma, Georgia and Lewis and Pearl Ripley. A new bill will give its first performance at a special matinee New Year's Day, with the Fadedettes as the headliner.

#### Frankfort, Ind.

CRYSTAL (Chas. Welsh, mgr.).—Week of Dec. 25 was the record breaker of the Crystal. Pete and Allie Elmo are clever crayon artists. Keeley Sisters made good with the crowd all week. Wells and Sells made a big hit in their pleasing act. Olive Freyer continues to please. Chas. and Jennie Welsh in "A Man with a Tin Horn" kept the house filled all week. Coming week Jan. 8, the Great Zenoz, the Orvills, the Hammons, Chas. and Jennie Welsh, NOTIE—Mr. Annnon, whose list of variety houses are Marion, Anderson, Kokomo, Logansport and Frankfort, has added to the list Elkhart, Toledo and Goshen. MARTIN W. FOX.

#### Atlanta, Ga.

STAR (J. B. Thompson, mgr.).—Opened week of Jan. 1 with New Year matinee to good house. This week's bill includes George W. Milton's burlesque, "In Cuba"; Thelma Madden in songs and dances; George W. Kline's Mule and Pony Show; Daley Lowman with illustrated songs and others, concluding with new motion pictures, rounds up a very entertaining performance. NOTES.—Manager Thompson expects to build a new popular price theatre on Marietta street in the near future, same to be ready for next season. This, with the new vaudeville house being built for Jake Wells' circuit, will give Atlanta theatregoers two new places of amusement. BRUX.

#### Troy, N. Y.

PROCTOR'S (W. H. Graham, res. mgr.).—There is another excellent bill this week. Watson, Hutchings and Edwards appear in a sketch that is highly entertaining and amusing. Mysterious De Biers adds his attractive act to the program; the great Onlaw trio of wire performers show some difficult feats. The remaining features of the program are excellent, including the motion pictures, which are those of the local fire and police departments on parade and in action. ROYAL (W. H. Buck, mgr.).—Rents-Santley company opened for a week 1, and was greeted by two packed houses. "Lady Tanager" is the title of the opening burlesque, and the closing extravaganza, "A Night's Frolic," an episode of the Russian-Japanese war. A number of the prevailing musical hits are rendered in a charming manner. The costumes are elaborate creations. Among the vaudeville well known artists are Mills and Beschern, Vina Bertoline, Fantelle and Radcliffe, George Putnam, Fred Barth, Ethel Claus, Myrtle Montez, Lew Walsh and the European Importation, Cornalia and Eddy, comedy juggling acrobatic act. J. J. MALLIN.

#### Syracuse, N. Y.

GRAND OPERA HOUSE (C. H. Plummer, mgr.).—The headliner, Patrice, in a sketch, "A New Year's Dream," was not very well received, as there is very little comedy to it or anything else. Belle Stone locks herself in a steel ball, rolls up and down a spiral staircase; was well received. Solomon II., a lightning calculator, did some very fast figuring. Six Peri Sisters were all to the bad and were coldly received. John Geiger gave some very good imitations on the violin. Murphy and Francis (colored), their act would be much better if Francis didn't holler quite so loud, as their dancing is very clever. James J. Morton gave a bunch of talk which the audience thought very funny. The Four Flying Dunbars did some very difficult acts on the horizontal bars and received great applause. The attendance at the New Year's matinee and evening performances was the largest this season. SAM FREEMAN.

#### Evansville, Ind.

BILOU (Geo. E. Sellinger, mgr.).—The bill for the week of the 31st is very good. Armstrong and Holly put on a comedy sketch entitled "The Expressman," which was well received. Welsh and Maitland are the funniest pair of acrobats seen in this city for some time, and Alice Lewis pleased everyone with her songs and impersonations; Don and Mae Gordon, trick bicyclists; Carver and Pollard, singers and dancers; and Geo. Kline, Dutch comedian, all have good acts that took well. EVANS HALL (Harry Wright, mgr.).—Continues to play to good business. Bill fairly good. ROBERT L. ODELL.

#### Los Angeles, Cal.

ORPHEUM (Martin Beck, gen. mgr.).—The bill which opened here on Christmas Day is one of the best laughmakers that has come down the line since Noah opened his famous hippodrome. "Charley Chase" is a wisdom favorite, even though it is his second week, for he has dug up a new monologue for a Christmas present. John T. Thorne and Grace Carleton act as though a snowless winter agreed with them, for they deliver a fine lot of funny dialogue. Claxton, Keady and Mattie Rooney are on hand with their "Happy Medium," and Kennedy's loose and wobbly dancing is all to the merry. Salerno is in his second week and doing very nicely, thanks, with his inimitable juggling. Raymond Pinay and Lottie Burke in "Stageland Satire," Paulo and Marlow with "A French Frappe," the Bellaire Brothers in strong arm work, the Seventeen Point Zouaves and motion pictures, make up the bill which is drawing big holiday crowds. The daily matinees are beginning to catch the town where it lives.

#### Lynn, Mass.

AUDITORIUM (Harry Katzes, mgr.).—Week 1 William Macart and company offered a sketch entitled, "The Village Ice Man," but it was very poor and sadly in need of rehearsing. The act that made the hit was Gracie Emmet and company in "Mrs. Murphy's Second Husband." The movement is rapid and the act full of laughter. Dixon, Howers and Dixon made a hit only with their acrobatic work. The Italian Trio of operatic vocalists were good and took well. Carter and Blueford, in a singing and dancing novelty, were well liked. Ferraros, one-man orchestra, introduced a clever musical dog that made a hit. McGloin and Smith showed difficult steps with the wooden shoes.

#### Lawrence, Mass.

COLONIAL (Fred. Lees, mgr.).—Last week was a banner week at this house. This week promises to be another. The Kitabanza Japanese Troupe, acrobats, equilibrists and jugglers leads the bill. Other good acts are the "Cham-crocs" in feats of muscular dexterity; Minnie Harrison, clever serio-comic; Allen and Dalton, comedy musical act; Murray and Alden, vocalists; Gertrude Mansfield and Caryl Wilbur, in the comedy of the opening burlesque, and Cooper and Robinson, colored entertainers. Manager Lees has booked for next week Zazelle and Vernon company in a pantomime comedy act; Colby and May, in the act entitled, "The Ventriloquist and the Dancing Doll," and Saona, impersonator of noted men, past and present. Many patrons of the house will be pleased to

hear of the return engagement of Miss Charlotte George, contralto vocalist, who will appear on the bill the coming week.

#### Wilmington, Del.

GARRICK (W. L. Dockstader, mgr.).—Mr. and Mrs. Sidney Drew in "The Yellow Dragon" is the headliner and is finely given, both from a scenic and artistic point. Mr. Drew adopts the quiet method of his brother John Drew in Louis Montrose and four auto girls, Gallagher and Harrett, Eckhart and Berg, Cunningham and Smith, Williams and Dermody, Volpo's bears, dogs and monkeys, and the kinetograph concludes the bill. Comedy predominates the bill. SPOT.

#### Toronto, Canada.

"The ten thousand dollar beauty show." "Miss New York, Jr." is packing them in this week at Manager F. W. Stair's theatre, the Star. The company is a good and well balanced one. The principals are clever and the chorus above the average in voices and looks. "King of Komomo" in two acts is well put on, and the costumes are varied and pretty. Billy Allen is real funny as the king. The olio is entertaining, with such people as Wilton Trio, Boston City Quartette, the Gagnouxes, Allen and Bright, Bandy and Wilson, Hayward Conroy and Hayward, Current Empire Burlesquers. The management hopes to open Shea's on the 15th inst. —Yorkie and Adams, two former vaudeville favorites, are appearing to large audiences at the Grand in "Bankers and Brokers." HARTLEY.

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# VARIETY

FIRST YEAR, NO. 5

JANUARY 13, 1906

PRICE, FIVE CENTS



## POLI IN THE NEWS.

The daily papers have been devoting considerable attention during the past week to S. Z. Poli, his plans and possibilities. Most of the statements made have been incorrect, notably those referring to the participation of Percy G. Williams, William Hammerstein and F. F. Proctor in his extended circuit, and to the acquirement of the former Boston Music Hall (now known as the Empire) as an accomplished fact.

While Mr. Poli undoubtedly holds an option on the Boston house, he would neither confirm nor deny the report that he intended going into Boston when he was in town on Thursday. By the time this issue of Variety appears on the stands it is possible—though scarcely probable—that the matter will have been concluded.

It is not improbable that he also has designs upon Providence, where there is a new theatre which was to have been taken over by the Shuberts upon completion, but which was given up when it was found possible to obtain a house already built. Mr. Poli is said to be entertaining this proposition, and is believed to be favorably inclined toward it.

He has completed the negotiations for a house in Jersey City, and is looking toward Philadelphia, Baltimore, Buffalo and Detroit. If these are taken intermediate cities may be filled.

The first intimation that he was in negotiation for the Boston house came from that city to the Herald, and it was from inquiries made by that publication Tuesday night that the fact first became known here. It is certain that the deal had not been closed on Thursday.

The direct cause of this activity is the opposition of the Keith Booking Agency to the Poli house in Worcester.

The Keith people made the proposition that they would book the shows on the Poli circuit and withdraw the opposition in Worcester, which they would have been only too glad to do, since they appear to be seeking an excuse for getting out of a hole gracefully.

Meanwhile acts holding Keith time and booked for the Poli house in Worcester have been called into the Keith agency and threatened with cancellation of their Keith time if they played for Poli, even though their Keith bookings did not include the Worcester house.

These threats have proved ineffective, but they roused Mr. Poli to a realization of the danger of permitting the Keith affiliations to become too strong while he remained stationary, and these new moves are the Poli preparation.

He has been opposed to the Keith agency idea, believing that to add his houses to the list of affiliates would only serve to strengthen their power; a power which some day might be made as dictatorial as the Klaw & Erlanger organization.

He naturally enjoys the advantages of semi-affiliation with the other managers booking through the office of William Morris, but Mr. Poli is ambitious and desired to head a more important circuit of his own.

No manager is better prepared for such an undertaking. He owns a handsome house in New Haven, opened last fall, upon which he does not owe a dollar, and his outside investments have

multiplied the earnings of his vaudeville houses.

So far as can be learned, he has not asked other than moral support in his undertakings, and it does not seem probable that the other managers whose names have been mentioned are likely to be invited to enter into his new plans.

It is possible that when the Keith people realize that they will at last be required to meet intelligent competition in Boston they may recede from their present arbitrary position and make concessions to divert Mr. Poli's energies into other channels.

In the event of his deciding to take the fight into the enemies' camps, in addition to the houses in Boston and Providence, there will be houses in Philadelphia and Baltimore. In the latter town the best results are not being had from the Keith talent, and it would be a matter of no great difficulty to induce Kernan to leave.

This would enable William Morris to start an act in Baltimore, play it through Philadelphia, Trenton, Newark, Jersey City, over the Williams, Hammerstein and Proctor circuits here in town, through New England and out at Albany and Troy over the line of the New York Central.

Such a route would give the Keith people plenty to take care of, and it looks from the outside as though they might be induced to wave the flag of truce and promise better behavior in future.

It is not probable, however, that there will be anything definite before next week, for Mr. Poli does not appear to be ready to talk, and had he fully perfected his plans the announcement would have been given out.

Poli can stand opposition or make a fight better than some other managers, since he adheres to his ten, twenty and thirty cent policy, and for those prices gives a show very little different from the higher priced bills. He has played Thompson's elephants and other high priced acts this season, and will book anything that will offer a return either immediate or in future time.

The Jersey City purchase consists of five lots on Erie street, upon which will be erected a theatre with an orchestra floor on the street level and with a balcony and gallery. It will be constructed from plans drawn by E. V. Maynard, of Boston, and will have a seating capacity of 25,000. There will be no pillars in the house, affording every patron a clear view of the stage.

## HENRY LEE WITH THE SHUBERTS.

The Shuberts have a few theatres scattered throughout the country, and Henry Lee is a vaudevillian with ambitions. The Shubert houses are not booked for each night or week of the season, and Mr. Lee thinks that in this his opportunity has arrived.

An arrangement has been entered into between the Lee of the last name and the Lee of the first under which Mr. Lee will organize a vaudeville company, having McMahon's Minstrel Maids, The Red Domino, Harrigan, Charles Sweet, besides himself and one or two other acts of equal merit, to play the Shubert houses wherever a vacant date occurs.

It will be called "The Big Show" and arrangements are now in progress.

## VAUDEVILLE WAR IN BROOKLYN.

The chip is off the vaudeville shoulder in the City of Nods. Variety printed in its last issue the announcement that Percy Williams' Novelty Theatre in the eastern district section of Brooklyn would re-open against Wm. T. Grover's Amphion in the same place.

Immediately thereafter Mr. Grover announced that he would conduct the old Montauk Theatre, renamed the Imperial, which has harbored a stock company with a dash of vaudeville since the opening under his management, for vaudeville altogether commencing January 15.

This indicates vaudeville strife without stint in a city which up to the present has been quite peaceful in this regard.

## RICHARD PITROT DUE.

Richard Pitrot, "the globe trotter" of the international booking firm of Pitrot & Girard, is due to-day on the St. Paul, after quite a long stay on the other side.

## H. H. FEIBER SAILS.

H. H. Feiber, the foreign booking agent in the employ of the Keith Booking Agency, sailed for Europe on Wednesday last on the Cedric. It is stated authoritatively that he is empowered to offer foreign acts thirty-three weeks' consecutive time over here on the Keith and Western Vaudeville Association Circuits, besides what may fall in.

## THOMPSON AND DUNDY IN WESTCHESTER.

Plans were made and negotiations closed before Fred Thompson, of Thompson and Dundy, sailed for Europe, which will result in an immense park in Westchester (probably in the Greater New York end of the county) under the direction of the Luna Park and Hippodrome promoters.

Shortly after Mr. Thompson's return active operations will commence, and the park thrown open for the summer of 1907. It will be situated on a line of the New York Central, now under course of construction, which will tap the country from Harlem to Tarrytown. A fare for transportation will be charged by the railroad, allowing it to compete with the connecting surface roads now running through these towns.

The New York Central is indirectly backing this new venture of Thompson & Dundy, as it is said with a positiveness that Reginald Vanderbilt will supply the financial aid.

No advance announcement of this park has leaked out thus far, and it should not be confused with any of the many wild rumors floated in the past year.

## DEPEW AND BRADY.

Senator Chauncey M. Depew has interested himself in the Brighton Beach enterprise of William A. Brady, and the enclosed park at the Manhattan summer resort will be vastly improved for the coming summer season.

## NEW WEBER BURLESQUE.

It is said that the new burlesque to be put on at Joe Weber's Music Hall will be a skit on Belasco's "Girl of the Golden West" and "The Squaw Man," playing one against the other in the skit for the fun to be derived from doing so.

## MUSIC PUBLISHERS MANOEUVERING.

The music publishers of New York are having many worrisome moments in an attempt to prevent the music publishing business from going to the dogs or the jobbers. A few got together, and decided that now was the opportune moment when the business could be consolidated, and all sales placed through a general clearing house, which would do away with the middleman's (known as the jobber) profit.

Witmark & Sons, F. B. Haviland & Co., Jos. W. Stern & Co., Chas. K. Harris and Leo Feist were among the many prominent dealers who had a confab and decided that they could raise about \$50,000 in cash to buy out any obstinate competitor.

A few of the others asked to get in on the good thing, and it was agreed that their proportion would be duly accepted, when the deal was pulled off, but "the big five" were to be the "main squeezes."

The only large dealer to be bought out was Jerome H. Remick, "The man from the West" who has been showing the music publishing trade around here some novelties in the business line since his advent in the East.

A room was engaged at a hotel, Mr. Remick was invited to attend, as was Col. Goetting, the largest jobber of music in the country with headquarters in Springfield, Mass. The Colonel is wealthy, on the Governor's staff, and socially is very prominent. Whenever he comes to the city, there is a flurry of heart strings until he is "landed."

When the keyhole had been well put, a black cloth thrown over the transom, and the obligation given, Mr. Remick was asked what he would take for his business. "One hundred and fifty thousand dollars in cash," replied Mr. Remick. "How about \$50,000 and the balance in notes?" he was asked. "I'll take \$150,000 if it is paid to me in cash in thirty minutes," remarked Mr. Remick, "and if I have to wait any longer, I'll add on \$25,000 for every minute."

It suddenly dawned upon the crowd of disappointed publishers that Mr. Remick was "kidding." Col. Goetting was asked what he thought, and started to say: "Well, as I handled 30,000 copies—" but was not allowed to finish the sentence as everybody in the room called him to account for purchasing more of the other fellow than himself. During the melee, Mr. Remick quietly left the room, and the combination is not so cheerful, as the computation at Remick's quotation places the price of his business at the present time above the National debt.

## KATZES BRANCHES OUT.

Harry Katzes, the manager of a vaudeville house in Lynn, Mass., has acquired a site in Salem, where a vaudeville theatre will be erected to be run in conjunction with the other. Mr. Katzes is thinking very favorably of opening a vaudeville theatre in Brockton, and will eventually extend his circuit to cover six towns.

## "THE NEW FIRM."

R. A. Roberts has been booked by Myers and Keller to appear at the Amphion and Imperial in Brooklyn in the very near future.



# VARIETY

A Variety Paper for Variety People.  
Published every Saturday by  
THE VARIETY PUBLISHING COMPANY,  
Knickerbocker Theatre Building,  
1402 Broadway,  
New York City.

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No. 5.

VARIETY desires to announce the policy governing the paper.

We want you to read it. It is interesting if for no other reason than that it will be conducted on original lines for a theatrical newspaper.

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We want to talk to you seriously, artists, men and women. It will be on a time-worn subject, but one that can not be dwelled upon too often. We want you to listen attentively.

It is about money. Are you saving any? We hope so; and if you are not, you ought to. Do you know the cardinal principle of a bank account? It is yourself. Did any one ever start a bank account for you?

A growing bank account is a confidence in the future and a safeguard against your independence. Save your money. Put some away, small or large amounts, each and every week you work. Money grows, and once you make a start you will take a delight in seeing it pile up.

Have you ever accepted an engagement for a week through your financial condition at the time? Would you have agreed to terms and played the date with a healthy bank account behind you?

Artists will go to a hotel with reasonable rates or to a boarding house to shorten expenses, which is perfectly correct and commendable. But they will also squander their money nightly in the company of others, leaving themselves at the mercy of any one seeking to take advantage of their shortness.

No restaurant keeper in the world ever gave away food because the seeker said he was a "Bohemian." Rather a "business" man or woman than any other title in money affairs.

Sabel Johnson underwent a painful operation last week for an affection of the nose. The surgeons discovered that a bony growth had entirely stopped the nasal passages and the knife was used. Miss Johnson filled her engagement at the Amphion this week nevertheless.

Herr Kern, who has a foreign animal act, was engaged for 26 weeks over the Keith circuit at a salary of \$200 weekly. After playing 14 weeks, he was offered \$1,000 to cancel. A member of the Artisan Lodge of Germany, Kern laid the matter before the members here at a regular meeting, when he was advised to get all that was coming to him.

Mr. Gus Bothner has a condensed version of "A Bunch of Keys" in vaudeville, employing seven people. They had special scenery built for the one act, it is too large for most vaudeville stages and they are laying off while a smaller set is being built.

William Armstrong, of the Three Armstrongs, was off the bill at Keith's Monday after the first performance in consequence of a sprained ankle. The other two did a double act for the second show after which Shields and Rodgers, a roping act, were put on.

Henriette de Serris (Mme. Mariel) will show her series of living pictures for the first time in town at Hyde and Behman's week after next. She uses both colors and bronze and marble groups and bas-reliefs. She has just completed twenty-five weeks of Western time for the Orpheum and allied circuits.



## THE MANAGER'S LETTER-FILE

"What's the Use of Wasting Stamps?"

Nella Bergen goes on the Poli circuit next week. It is stated she will use her own automobile in making the short jumps between Hartford, Springfield and New Haven, thereby taking the bread from the mouths of overworked railway presidents and incidentally giving her equally busy press agent something to work upon.

## FRONT PAGE PICTURES.

The central plate on the front page shows Tim McMahon and Edith Chappelle of the Minstrel Maids. The small circles at the top show the Barrett sisters of the same organization, while the lower circles offer portraits of Mr. McMahon and Miss Chappelle.

The announcement is made that Delia Donald, who succeeded Adele Rafter as the prima donna of "The Bostonians," and was for some time in vaudeville, has retired permanently from the stage and will become the wife of a California man some time this month.

Albert Farrell, of the Farrell Bros., with "The Merry Maidens," playing at the Alcazar Theatre in Brooklyn, had to do a running forward over the shoulders of his brother, he missed him and struck the end of the bicycle saddle and cut a gash two inches long under his left eye. He was carried off the stage, medical assistance was summoned. Five stitches were taken in the wound.

Save your money. You expect to live a long while and may have others dependent upon you now or before you die. Now is the time to save steadily. Not when the evening of the hereafter appears.

Papers are being prepared by William Grossman in the suit of Leon Friedman (brother of "Shep," of vaudeville fame) against Colonel Miller, who flashed into prominence in connection with the Fitzsimmons case. Colonel Miller blamed Friedman, who is the fighter's manager, for all of the trouble, and Friedman considers that he has a claim for damages against Miller.

# NOTICE.

"VARIETY" is now distributed through the  
American News Company. Artists desiring  
copies of same may order through any dealer.

Ashton's Royal Agency (London) has absorbed the old Nathan and Somers agency. Ben Nathan will remain with the new firm.

Charles Wayne has merely leased the Incubator Girls' act to Hurtig & Seamon, retaining the rights to future productions.

Lee Harrison will not join the Weber show until a new burlesque is put on. Meanwhile he will accept a few more vaudeville dates.

Jean Schwartz, the composer, left for Hot Springs last week. Before returning he will visit Florida.

The Empire City Quartet is for the West for some time to come. They were booked for a single week at the Majestic, Chicago, but since their arrival in the Windy City the time has been stretched into seven weeks. And there is more to come.

The leader of the quartet in a letter to his agent here, Jack Levy, is authority for the statement that the Orpheum people have offered them seven months.

Mr. and Mrs. Howard Truesdell will produce a new sketch shortly, "The Haunted Widow." Mr. Truesdell will have to shave his beard to play the Ghost of a Prizefighter. Have 40 weeks' booking on strength of book written by Lew Wesley and Arthur D. Hall.

# **VIRGINIA EARL AND HER JOHNNIES. MUSICAL SKIT. HAMMERSTEIN'S.**

An amateurish endeavor to reproduce an actress's private life serves as the vehicle for Virginia Earl's vaudeville entry. The scene is supposed to be laid in the actress's apartments, the time being the evening after a premiere. A West Point cadet and five men about town are invited to the apartment, the occasion being the announcement of the actress's engagement to the West Pointer. Each supposed himself to be the favored one until the finale. The conversation is bald and the entire atmosphere is false, but there are songs in profusion, and the five men and the negro butler aid Miss Earl in making a hit. They are all good, hard workers, and are manly men, instead of the effeminate creatures too often seen. Miss Earl was in fair voice, and worked harder than she has for some time past. She almost scored a big hit. It is a most economical act. Cigarettes are set forth, but removed after each guest has had one, and the cigar lighter is extinguished at the same time. Each man is supposed to drink a highball and a cocktail, but not a drop is touched. It would add to the effect should potables be furnished and consumed. The negro butler should not seek to shake hands with the arriving guests; it is to be supposed that Miss Earl has a well trained servant. Change of dialogue and more attention to details would make this a good act. At present it is unfinished.

*Chicot.*

# **AIMEE ANGELES. IMITATIONS. COLONIAL.**

Aimee Angeles is a success in vaudeville. The reception upon her first appearance as an imitator in it last Monday afternoon settled that fact. Miss Angeles "did" Edna Wallace Hopper, Geo. M. Cohan, Fay Templeton and "Cissie Loftus, whom we all consider 'great,' in her imitation of Hattie Williams," which smacks somewhat of Josephine Sabel's pet announcement. A mixture of burlesque dances followed, and a packed house applauded warmly. The imitation of Fay Templeton singing the song hit in "Forty-five Minutes from Broadway" was the best, while the remarks about Cissie Loftus should be dropped. If Miss Angeles is not sure of Hattie Williams, another should be substituted; also someone in place of Edna Wallace Hopper, who is not so recent hereabouts as to be readily recalled.

*Sime.*

# **JOHN T. KELLY AND COMPANY. "FINNEGAN'S FINISH." HYDE AND BEHMAN'S.**

"Finnegan's Finish" is another old-time sketch revived with some success by Mr. Kelly and his family party. It is not a smart offering yet, for the action is slow in developing and there is a lack of that rush which is the main merit of these revivals. Mr. Kelly puts in a specialty in the early part which takes one back a number of years. The rest recites the troubles of a boarding mistress whose boarders are of an affectionate disposition. There is the chair cover, used to conceal one of the players, and other well worn devices, but Mr. Kelly should do something bet-

ter than this for the money he is getting. Frank Kelly is fairly good but Mrs. Kelly retards the act by her slow work.

*Chicot.*

# **LOUISE ALLEN COLLIER AND CO. UNNAMED SKETCH. KEENEY'S.**

It is utterly inconceivable how and why a legitimate actress of varied experience, wife of William Collier, and who has had the benefit of his teachings, other than appearing herself with him at what is now Joe Weber's Music Hall, would allow the sketch presented at this house as the vehicle for her entrance in vaudeville to be thrust upon her. Miss Collier has appeared often enough in comedy to know that there is not a line, word or action in this piece that remotely suggests it, and the sketch as it is now constructed could not meet with any success whatsoever in any variety theatre of any grade. The plot is not worthy of recital, and the program must have had an inkling of impending frost for the name of the author is suppressed, likewise the cast. Three persons compose the "company," two of whom experience difficulty in articulation. The other plays a country bumpkin in such a crude fashion that what few laughs are obtained are received from his grotesque idea of the character. Miss Allen, as an Indian squaw, struggles with an Indian song, without effect. The only disposition to be made of this offering is for Miss Allen to drop it at once; not risking her future in the continuous by further use of the nameless nothing. It is better to remain out of vaudeville altogether than to risk a career in it, with the black mark failure leaves behind, with a sketch of this description. No blame attaches to Miss Allen excepting in heeding foolish advisers perhaps. With a proper background for her character songs and dances there still remains a chance.

*Sime.*

# **EDNA AUG. JUSTLY CELEBRATED IMPERSONATIONS. HYDE AND BEHMAN'S.**

"The Four Leaved Clover," having been unlucky for Miss Aug, she is in vaudeville with a monologue of no very great weight. Miss Aug has never offered a well considered, properly balanced monologue and therein lies the reason for her failures. She is clever but lacking in a sense of proportion. The present work opens with the singing of "I'm the Only Leading Lady on Broadway," which is burdened with some three minutes of senseless talk between verses; Elsie Fay singing "The Belle of Avenue A," comes next and for a conclusion there is offered a very poor rendition of an English comic song. The last is not well sung and should be exchanged for something more in Miss Aug's line. If she wants to change her costume, she should strip the first dress and not bunch the train under a shorter skirt. The result is offensive. Miss Aug is undeniably clever but she will never be notable until she learns to balance her work and eliminate that which is not good.

*Chicot.*

# **NEW ACTS OF THE WEEK**

# **NED NYE. "GIRL ACT." COLONIAL THEATRE.**

It is not wholly a "girl act," as Mr. Nye, who is the legitimate successor to Dan Daly, occupies some time with his individual efforts. Nye approaches Daly very closely in voice, looks and pose, but seemingly forgets himself, allowing both voice and pose to lapse. Neither has he perfected that characteristic stride made memorable by the lamented Daly. Six girls are in the act. The Reid Sisters are featured, having a dance all alone. Both are lively youngsters and hard workers, helping materially. There is a novelty in the "Swinging Girls," which has not lately been "done" in vaudeville, although at present familiar in the legitimate musical pieces of the season, all of which claimed the origination. Mr. Nye's girls do not swing far enough out over the orchestra, with one exception, and on Monday afternoon the light effects were not worked properly. One of the girls has a solo during the swinging, and her voice has a heavy tremolo which needs doctoring. The act as a whole went very well, and will work out to be a winner, the swings alone being sufficient to carry it through, although two more girls would be helpful, and fill up the stage. Many changes have been tried and made since Mr. Nye first appeared with some young ladies at a Sunday night at the New York recently.

*Sime.*

# **BERT LEVY. SKETCHES. KEITH'S.**

Bert Levy, a former newspaper illustrator, presented for the first time a new idea in quick sketching. Instead of making use of a block of drawing paper, Mr. Levy employs a lantern arranged with a prism, which throws upon a screen pictures supposed to be drawn upon the surface of a smoked glass. A model is employed both in street dress and for the draped figure, and reproductions of her poses are thrown upon the screen interspersed with portraits of well known persons and a couple of pictures of the Flatiron building and the Statue of Liberty. The work is of a high grade, but to many in the audience Mr. Levy's carelessness in going over a line with his stylus without erasing it discloses the fact that the act is faked. Two sheets of glass are used for each picture. One of these is painted over with a composition of lampblack to erase the preceding picture. The picture slide is then removed and a new subject substituted. The lampblack is removed from the top glass and the second slide shows through. The effect would be good with a little greater care in handling, and is at least a pleasant change from the older style of act.

*Chicot.*

# **MME. ILKA PALMAY. SINGING AND DANCING. KEITH'S.**

Mme. Ilka Palmay, otherwise the Countess Kinsky, made her American debut at Keith's Monday afternoon. Her stay in vaudeville will depend entirely upon how hard up for acts the Keith

people may be. She makes her entrance in a cloak and sings a song, she removes the cloak and sings a second, after that she does a tame Hungarian dance. A Hungarian dance of this sort is like goulash with sugar instead of paprika. Between the second song and the dance there is a change of costume, and to fill the wait, while she changes behind a screen there is a dummy introduced as her singing master, who sits at the piano and does not even depress the keys while the pianist in the orchestra plays for him. He is worse than useless. Mme. Palmay has a fair, light voice and heavy feet. She fills only twelve minutes, which is the best to be said of the act.

*Chicot.*

# **JULIE RING AND COMPANY. SKETCH. KEITH'S.**

It is about sixteen years since Francesca Redding and Hugh Stanton first presented in vaudeville the time worn sketch, "A Happy Pair." Since then the offering has been done a dozen times and in as many forms. It is now dragged out to make a vehicle for Julie Ring and G. Roland Sargent, who call it "A Quiet Life." It is absurd to imagine that they can delude even the newest audience into the belief that this is a new vehicle by presenting it with a new title and the old familiar lines. Miss Ring plays the part of the young wife in phlegmatic fashion. Her moments of stress are little more violent than the gushing girlishness of the opening and Miss Ring should take notice that in respectable families low necked gowns are not considered good form at breakfast. Mr. Sargent began his vaudeville career with Lewis McCord. He has acquired every one of McCord's bad mannerisms and they do not fit in this part. As a result he seems quite the worst actor who has ever mutilated a vaudeville sketch. Miss Ring needs a sketch of some novelty and a new actor. She cannot get by with this equipment.

*Chicot.*

# **ALHAMBRA SEXTET. SONGS, DANCES AND MUSIC. KEENEY'S.**

Three young men and three girls comprise the act. Each does a little something, and there is so little of anything while so much everything, without a proper formation or sequence that the act kills itself. One of the girls is a fair dancer, and one of the men has a good bass voice, which he does not display to advantage through lack of a proper selection. His voice is suited exactly to "Good Company," an English song sung by Eugene Cowles while in vaudeville. The Sextet took an encore without applause, for the purpose of allowing the change of costume to be seen, which with a song and dance by all helped out the finale. Although the program says "late of Lou Fields' Co.," the young men wear white bows with Tuxedos. The act may do in a small way when properly shaped. At present it is a nonentity.

*Sime.*

# **BROCKMAN, MACK AND COMPANY. "THE COUNT OF MOTHER'S ACCOUNT." HURTIG & SEAMON'S.**

If memory serves aright, this is the same sketch or idea used by Munroe, Mack and Lawrence, of which this Mack



was then a member. Brockman was the Brockman of Stanley and Brockman, and formerly of the Mimic Four. The "company" is a young lady who sings, while Brockman plays the piano, sings now and then during the action, and plays a Frenchman incidentally. The sketch was so well liked that an encore was demanded, when an almost complete skit in itself was again given in "one" by the trio. Mack as the mother-in-law who is looking for a count for her daughter creates the fun, which almost caused a girl in the gallery to fall over the railing Monday evening in her hysteria. *Sime.*

**ALBERT E. REED AND COMPANY.  
"MAKING A MAN."  
HURTIG & SEAMON'S.**

If the late Wilson Barrett wrote this sketch, as the program claims, and wrote the "business" of a boxing match between man and woman, with up-to-the-minute slang besides current stock brokerage talk, no comment is required, but if he did not, that honored name should be left severely alone. A weak, vacillating stock broker is "made a man" through promising his typewriter to do what she tells him if she will remain in the office. She puts him through a course of sprouts until with the aid of a beautiful accumulation of liquor, he thrashes the "butter-in" in jig-time and is proclaimed a hero by the typist. Mr. Reed is funny in spots, at what seemed long intervals, but should remedy his arithmetic; 10,000 shares of stock at a "drop" of 50 points does not cause a loss of \$80,000. That is certainly something Mr. Barrett did not write. Miss Mignon S. Auburn should have a controller connected to her voice, and Bobby Markum in the minor role was harmless either way. Some laughs were gained, but the applause was light. The sketch may become real funny if steadily worked at. *Sime.*

**HERMANY'S DOGS AND CATS.  
PANTOMIME.  
KEITH'S.**

This act differs from most of the pantomimic acts in that it is played in an interior and is not the familiar Don Juan episode. The pantomimes lack point, but they introduce dog training in a more pleasant guise than the arenic form, and show some really clever animals. The restaurant scene, familiar to most acts, is here given a new twist by having the culprit dog jump out of the window with the cat in his mouth, and there are several surprises, including a dog which poses as a statue until the climax. It would appear that some one was holding him through the drop, but the effect is good. There is an effort made at a quick finish of the old style pantomimic sort with numerous trick features, hurt on Monday by a lack of rehearsal with the stage hands. The dogs are a lively set and do not appear to stand in fear of the trainer. The act is a capital one for women and children. *Chicot.*

**LITTLE GARRY OWEN AND COMPANY.  
PROTEAN COMEDY.  
PASTOR'S.**

Little Garry, a ten-year-old boy apparently, shoulders the entire responsibility of the turn, the "and Company" being a woman, apparently the boy's mother,

contributing only a pair of trim ankles and several "feeding" lines to the tout ensemble.

The youngster is a precocious child, somewhat on the order of "Buster" Keaton. It was largely due to the impression of unspoiled childishness displayed by him that the sketch was so well received. There is a charm about the little chap that cannot be gainsaid, but the sketch ran so long that a suggestion of exhaustion appeared in his work.

He made no effort to sing, but spoke the words to several popular songs, with music accompaniment, and made himself immensely popular by the naivete with which he carried out the incidental business. It looked for a moment as though an elderly woman in a stage box, to whom he addressed his childish blandishments, would reach out over the footlights and carry him away with her. The boy first appeared as a girl, changing to a tramp make-up within sight of the audience. This probably accounted for the tag "protean" on the program. *Coke.*

**RALPH POST AND ED. RUSSELL.  
"VAUDEVILLE IDEAS."  
PASTOR'S.**

A twenty-minute turn, whereof the latter part is well thought out and excellently executed and the beginning a tiresome line of talk of the poorest sort. The gags are "selected" without discrimination, as is evidenced by the appearance of several old and heavy-headed veterans, notably that concerning the refusal of a \$20 loan which saved a beggar's life.

With this exception the turn was well thought out and excellently executed. The dancing of the two was particularly good, and had they been provided with a collection of good lines to start themselves, they would have made a much more agreeable impression.

"Filp," a fox terrier, that barked "Ralph" with more or less distinctness, was one of the hits of the bill, winning more real applause than did either of the principals. *Coke.*

**CARRIE SORENSON.  
BARITONE.  
KEENEY'S.**

Miss Sorenson is a Brooklynite, possibly recruited by Mr. Keeney from the list at some "amateur" night which his house now makes a feature of. The girl had many friends among the audience, and on Tuesday evening, after dressing, walked down in the orchestra amongst them. Her voice is a shade under Emma Carus at the latter's worst moments, but a trifle better than Flossie Crane's "The Girl from Coney Island." With the assistance of a young man in a box who sang the chorus, not disregarding her many friends, she received an encore. Her manner on the stage is chic, almost "fresh," and careful teaching will aid Miss Sorenson greatly. It is understood that Mr. Keeney will undertake the management of the freak songstress. It is a fair singing turn in "one," and will hardly ever amount to more. *Sime.*

**CARTMELLS.  
COMEDY SINGING AND DANCING.  
KEENEY'S THEATRE.**

Within a short space of time this act has been changed from two to three per-

sons by the addition of a Hebrew comedian. A conversation between the young woman and the comedian has been introduced, allowing of some jokes, and new songs have been secured. Whether an improvement on the old act is not known, that not having been seen. The audience liked the efforts of the trio very much, especially the encore in which the dancing was shown. For an act of its kind, and somewhat out of the ordinary through the introduction of the third person in a character part, it will prove a diversion on a bill. *Sime.*

**WM. H. MACART AND COMPANY.  
"THE VILLAGE ICEMAN."  
HATHAWAY'S.  
NEW BEDFORD, MASS.**

William H. Macart and company are presenting a new sketch at Hathaway's Theatre this week. It is entitled "The Village Iceman." Mr. Macart plays the character of Eli Frost, a retired ice dealer, who is suing a hotel company on account of injuries received by an explosion of fireworks. His lawyer is also retained as counsel by four chorus girls who are about to sue Frost for breach of promise. The latter is persuaded to pretend insanity in order to win his suit. In doing so he disguises himself as an old woman, and succeeds in fooling everybody and in exposing the double dealing of his lawyer. Though the sketch is receiving a good measure of applause this week, its merits or lack of them are likely to result in communicating the atmosphere of frost on the stage to the audience before the close of the season. It is crude and not funny, and depends largely on "what-the-hello" telephone gags and other old stage devices. Mr. Macart is sometimes good in his female character, but his strong card during the act—undressing and washing a stage infant in a bathtub—is extremely primitive humor. Mr. Macart also sings a song on "The Different Ways of Kissing," which is perhaps the best thing that he does. E. J. Gardner sings "Good-bye Maggie Doyle" without confining himself to the key. Patsey Foley, whose name does not appear on the programme, appears as an iceman and does a clever bit of dancing. *Knot.*

**INTERSTATE TO THE W. V. M. A.**

A combination has been effected between the Interstate Amusement Company and the Western Vaudeville Managers' Association, whereby the latter will supply the Interstate with their bills. This will enable the association to route an act some six additional weeks on their time for the South and will break the jump between Memphis and New Orleans, saving a week lost thereby. This will be a good thing for the Western men and a better one for the Interstate.

**MINDIL'S LATEST.**

Philip Mindil, who has been doing some capital press work for the Proctor houses, is responsible for the latest idea to be put in force at the Fifty-eighth street house. At all matinees genuine Geisha girls will pass tea and wafers through the audience.

Elsie Janis, whom vaudeville discovered, opens at the Broadway Theatre Monday night in "The Vanderbilt Cup."

**WILLIAM MORRIS ON VAUDEVILLE.**

In vaudeville the booking agent is the intermediary between artist and manager. He is relied upon by both, having a thorough and intimate knowledge of the value and possibilities of all acts, while as the manager's right hand man he needs must know the requirements of the house booked.

William Morris, who has a spacious suite of offices at 6 West Twenty-eighth street, and whose name as an agent is a "household" word in the vaudeville field, has established a reputation for integrity seldom found in any line of business. Mr. Morris is genial and pleasant of speech.

Asked to give Variety his views on vaudeville, he laughed as he said: "Really, now, you shouldn't ask me that. I have never given an interview, and I think this interviewing is greatly overdone anyway. Please leave me out of it."

Upon being pressed Mr. Morris said with a sigh: "Well, what is there to say? Tell me one thing that hasn't been thoroughly covered by the hundreds of interviews already printed, none of which I have read, and I don't think any one would care to read what I might say."

"Knowing vaudeville as intimately as I do, after having been associated with it for years, there are perhaps many things that strike the observer which carry no importance to me through my familiarity. Take, for instance, the growth. I have watched it come up, and the increase and power of vaudeville in the theatrical business is attested by my present offices, which, although recently moved into, are already inadequate, and I am thinking of seeking larger quarters. I remember some years ago when my office expenses were \$200 monthly. Now they are \$30,000 yearly. I didn't do it; it just naturally grew with the business.

"Vaudeville to me is just plain business. Managers and artists are my customers, whom I attempt to serve satisfactorily.

"Never in the course of my business career have I solicited the booking of any vaudeville theatre. Those which I have the honor of now booking came into my office voluntarily.

"There is no limit to the possibilities of vaudeville. It is a permanent establishment, without the perils surrounding the legitimate, where a producer may have a succession of failures, while with us an act now and then or here and there may not be altogether satisfactory, but that is only one of many. There are enough others on the same bill which are liked to offset any bad impression left by one, and therein lies our advantage.

"We can fall back on what are known as the standard acts, those which never fail to please, no matter how many times seen. Vaudeville is just outgrowing its infancy. If we both live until its maturity, we will look back to the present day and realize how very shortsighted even the best informed were on the prospects.

"Now, if you can find anything interesting in all that stuff, why go ahead and print it, but, remember, I won't read it."

*Sime J. Silverman.*

# Shows of the Week

## WANTED: PROTECTION.

The inventor who patents his idea finds protection for the product of his brains under the patent laws, and if he so desires, he may protect his invention in European countries for a comparatively small outlay.

It is one of the absurdities of our legislation that the man who invents a new combination of wheels is fully protected while he who combines words only is afforded but nominal guarantee that he will not suffer from theft.

If there should be enacted a copy-right law that should give to the originator a guarantee that others will not be permitted to freely help themselves to products of his brain, there would be a marked increase in the value of variety acts.

As the matter now stands a man who gets out a new act does so in the positive knowledge that it will be a matter of weeks only before others will steal his jokes and business and make offering of his wares in places of importance before he is able to do so himself, with the result that when the originator does come along with his new act, he is branded as a thief by audiences already wearied of inferior reproduction of his jokes, songs or tricks.

Could he be offered positive assurance that he would at least be permitted to enjoy the fruits of his labor for even a limited period there would then be an incentive to originality not at present existent.

Ezra Kendall, in his monologue days, once sought to solve the problem by sending to all managers and vaudeville newspaper men a copy of his copyrighted monologues as soon as produced, with an appeal to them to protect him in his work.

On one occasion his copies were mailed from the West one week and the next a very inferior entertainer was offering the same stuff at one of the New York houses at which Kendall was booked some five months later.

More than that, one Western manager furnished an impersonator friend with a copy sent him so that the mimic was enabled to give an "imitation" consisting of some five minutes of the cream of the monologue without even having seen Kendall. Another resident manager sold his sets as fast as received to a semi-professional entertainer who gave out the stuff at cheap club and lodge affairs long before Kendall was able to make use of his own material in the important theatres.

No assistance will ever come from the manager, who is too often indifferent to matters of this sort. Help will not come from the artists themselves. It must come through the enactment of strict laws making the penalty for infringement sufficiently severe to act as a deterrent. An artist's society could secure this legislation. It is sadly needed.

F. Daly Burgess, who has been playing throughout the West for a long time, is slowly working eastward and will open at Pastor's in June. It is said that his dog "Finnegan" actually talks.

## ALHAMBRA.

The announcement of Ida Rene, "dis-euse," is something of a staggerer to a lot of the people who have read the bills and some are disappointed that she does not dance, but for all of that the Alhambra audience knows a good thing when seen and applause for her work is generous this week. Oddly enough, Miss Rene makes her greater hit with her last song which is the least effective of the trio, but which is more intelligible to an American crowd. Barring a tendency toward over emphasis of gesture, Miss Rene is an artist. Her voice is flexible, of good quality and most excellently used. After a plague of con songs Miss Rene comes as a most pleasant diversion. It is to be regretted that she will remain with us for so short a time. Arthur Prince is one of the few ventriloquists who are really such. Nowadays the comedy or the mechanical tricks determines an act's value, but Mr. Prince makes appeal with genuine ventriloquism. He spoils some of his effect by holding the stage too long, and his awkward position on the arm of a sofa and his handling of a newspaper with one hand are bad, but as a workman he is finished and effective, even though some of his jokes are more English than intelligible. His speaking while drinking is capitally done and he makes better use of a cigar than most, through permitting the smoke to be driven from his mouth when he speaks and holding it back when he speaks as the dummy. He makes his points a little too quietly. One of his best is lost in this way, when he tells the dummy not to speak while he is talking and the dummy is made to say "Impossible." The Five Mowatts are in trim again and do nicely with their club work. The air is kept filled with clubs throughout their act, and they work to good effect. The three Dumonds have not as good a selection of numbers as on their last trip, a fault easily remedied, but the fiddling Dumond is as clever as ever with the bow and gained interest for a classical selection. He could make the hit of his life playing "Dearie." The Camille trio do their bar work with some comedy which might be toned down a trifle with good results. They work well when they do work but there is little stick acting, they giving more time to their comedy. Smith and Campbell have a good routine of talk and score one of the laughing hits. It should not be necessary for the straight man to repeat the other's oddities of expression. Nick Long and Idalee Cotton pleased with "Managerial Troubles," and made new friends while the Two Pucks are going to the rear. The monologue offered by the boy should be cut out at once and the boy should be disabused of the idea that he is as clever as he seems to think himself. Charles Serra does some very good equilibristic work and there are the pictures.

It is said that Ben Teal is to manage a new production shortly, in which Seymour (sometimes called "Steal-more") Hicks will sing for the first time a song written by Cobb and Edwards especially for him.

## HAMMERSTEIN'S.

There are plenty of big names on the Hammerstein program this week, including Virginia Earl's debut in vaudeville, recorded under "New Acts." August von Biene plays his solos on the 'cello, and looks as soulful as a whole group of angels in an old masterpiece. The man's calm posing is funny to those who are gifted with a sense of humor, and these are best pleased when they listen with their eyes shut, for, though his bowing is not as strong as it should be, and the tone suffers, he is a musicianly artist, and his work appeals to the cultivated as well as the popular ear. His clowning appeals only to the unthinking. He was compelled to give a third number by applause that was genuine and sincere. Al Shean and Charles Warren made the laughing hit with their too familiar "Quo Vadis." They should try and work out the Captain Kidd act, for the present offering is staling a little, although it still evokes yells from the audience. The other act, if developed, would give both men far greater scope. Captain Bloom offers his wireless telegraphy demonstration, which interests mildly. To many in the audience it is a novelty still, for the act has not been seen much about New York, and to those to whom the device is new it has a real interest. One good feature of the act is its freedom from apparent faking. Many acts of this sort seem to be faked when they are not. The apparatus in the audience removes any possibility of misunderstanding. Col. Bordeverry, with his rifle and pistol shooting, gets through in good shape. The funny little Frenchman takes himself so seriously that he is good comedy. Some of the tricks are effective, but others suggest trickery too strongly. The Nichols Sisters are doing better than they did at Proctor's last week, but they are still furnishing the greater portion of the laughs themselves. A person unversed in vaudeville ways would imagine them to be suffering from hysteria, when in reality they are merely trying to make up for the apathy of the audience. They should eliminate the alleged jokes and confine themselves to songs. There are more new songs than jokes, and they are easier met up with. The jokes that the Nichols have are unworthy the name for the greater part. Callahan and Mack made a ten-strike with their specialty, though they are but third on the bill. There is a real appeal to sentiment in this turn, because they do not lay on the pathos, but content themselves with little talk and much effective pantomime. It is the sort of act of which we should have more, for really naturalistic acts are rare in vaudeville. The Reiff Brothers dance as well as they can, but the stage is sadly in need of reflooring, and they find it difficult to display their work. Their dancing is far better than their singing. Vic. Woodward opens with tambourine juggling of a good grade, and they close with the pictures.

Natalie Rossi, who hails from Paris, will appear at the Hippodrome on April 16 in a high school act.

## KEITH'S

Four new acts lend novelty to the Keith bill. They will be found in the New Act department. The laughing hit is the "From Zaza to Uncle Tom," shown by the Murphy-Nichols Company, though the mechanism of this act creaks frightfully. One can almost see the wheels go round, so carefully carpentered is the work, and yet it goes almost with a solid scream in spite of some unnecessarily broad business. It lacks the spontaneity of the earlier offering and yet it gets more laughs because of the horseplay. Clarice Vance should get a blue pencil and cut out her first song. It hurts her first impression even with her friends. Ford and Wilson bill themselves as blackface comedians and grotesque dancers. One may accept all of the announcement except the second word. They are not comedians and many of the bits were cut out after Monday afternoon by E. F. Rogers, who most carefully wields the knife on the first show. They would improve did they both work as men and leave the wench out. The opening act is A. R. Carrington, who calls himself "The Drummer Boy of Shiloh," but neglects to state whether of the Shiloh of the Civil War or the free love colony up in Maine. On the group of flags let down as a backing for his work he announces, among other things, "Traditional Angelus Bells" and "Prehistoric Trumpet-Bugle and Drums Militair," whatever that may mean. The only real work he does is on the drums and the xylophones. Prehistoric trumpet calls would be far more interesting. Not much credit attaches his xylophone playing and the drums grow tiresome after the first few minutes. Neff and Elliott believe in signs and call themselves original. If their comedy is original they are very much older than they look—very much older. They do little dancing and their talk is not at all up to date. Rennie and Gaudier dance and sing and seem to please in both departments, though most of the audience would rather see them dance than hear them sing. The dancing is good, but better than that, they display the act well. The three Armstrongs do comedy cycling of a mild sort and the comedian manages to mention the name of a catarrh remedy even in a cycle turn. The tricks are old and not big. One good thing is the balancing of the wheel on the backs of two of the team instead of the customary table. This, alone, will not save the act. Delmore and Onelda have a perch act. Perch acts are pretty much the same, since the field is limited, but they put out a good act of the sort, dressing well and keeping the pole painted. Phil and Nettie Peters scored with some talk. There are also the pictures and the four new acts.

Alexander Steiner, the agent, has notified the Keith Booking Agency, in writing, not to collect any more commissions due him. The Keith people demanding a full five per cent. was the cause of Steiner's action, who further threatens to sue for an accounting of past transactions.



# By Chicot

## HYDE AND BEHMAN'S.

Edna Aug and John T. Kelly offered new acts at Hyde and Behman's this week which are reported in the New Acts department. The bill opens with the Ortanèys, which is unfortunate for Libby and Trayer, who follow. One of the dogs in the acrobatic act barks through the turn and his staccato so strongly suggests Libby singing grand opera with what he considers expression that to some of the audience the resemblance seemed funny. The singers have gone back to the Buffalo Bill act in place of the earlier sketch shown at Pastor's last week, and there were some who consider Libby still a good singer. Possibly some of the applause is due to the fact that he identifies himself as a Mason by some of the ritual introduced into his act, but most Masons resent this offensive use of the connection. Miss Trayer should give some attention to her make up. She applies the rouge too liberally and too widely. The Ortanèys have three dogs to help them make good, but it is evident that the trainer cannot "talk dog" for they have difficulty in making two of the pups understand what is wanted. The turn is an elaboration of Irene LaTour's idea without the smartness of work shown by her. May Duryea and W. A. Mortimer made a real hit with "The Impostor." Miss Duryea's last scene is overdrawn and she loses some of the effect, but the sketch is now rapid in action and has many comedy lines. James Harrigan does monologue because he wants to and juggling because the managers think he should. The juggling tricks are the same old familiar friends of long ago. Some of the jokes are new and good. Most of us would rather have the jokes. Harrigan should save out two dollars from his salary and purchase a new pair of trousers. The ones he wears are too old. Cleanliness of sartorial makeup would add to his effectiveness. The Klein, Ott Brothers and Nicholson scored with their kind-applause flags and still more with their playing. When they have time they should show their respect for their country's emblem by patching up the rent in the blue field. Mortimer should attend the same sewing bee and sew the pocket on his dressing gown. Both look badly from the front. Will Rogers has his lariat throwing to close in just before the pictures. The use of a horse in this act improves the old idea immensely, and the horse is quite the best trained stage animal shown in vaudeville. Most acts using horses scare the audience by the occasional fractiousness of the beasts; this recruit from the plains is as cool and collected as any of the humans with whom he is associated. There is a gaudy reel of pictures this week showing the rise of a foundling to the proud position of judge. We see the policeman take him from the street to the station and from that time on his rise is as rapid as the most ambitious might desire. It is rather humorous when you come to think it over.

## CIRCLE.

Louis Robie has his Bohemians at the Circle this week. He has put in Jack O'Brien as a special attraction and so escapes the charge of getting money for what he does not sell. As a show it is scarcely to be commended. He has one real actor, William Patton. He plays an English swell in the first part with absolute repression and does almost as well in the afterpiece. He must be an accident in burlesque, for the legitimate seems to be his home. He was the only ray of light, however, for there are no other comedians. There is but little humor to the burlesques, and the chorus is neither young nor shapely. It goes without saying that they do not sing well. Most of the time when they have the chorus on they use nearlight effects and cover the girls with a kindly mask of darkness. It is one of the few instances where a dingy stage lighting is to be approved, for the costumes are in wretched taste and poorly made. Oscar Lewis made some fun in the first part as a silly boy, and Pete Curley played an Irish part exactly like some fifty others. In the afterpiece Sam Green takes the leading Irish character and does even worse, for he goes in for loudness of demeanor and removes his outer clothing. No man in his underclothes was ever funny because of the garments. When they are dirty the offense is magnified. O'Brien comes on in the afterpiece and fights three rounds with ten-pound gloves. His clever handling of these bulky objects shows him to be a strong man as well as a fighter, and both he and his partner are lighter on their feet than the chorus. He did not receive much of a reception; indeed, Terry McGovern, in one of the boxes, drew as much. The Roses (they call themselves Les Laroses) have a wire act with some good tricks. One of two of these are not in other turns and they lack only appearance. The man is too heavy to look well and the woman dresses badly. Perhaps it is merely that she is wearing out old costumes on a cheap date. Lewis and Green have the familiar idea of starting the act with one member of the team in the audience. This gives them their best chance for cross talk. With impromptu verses they ring in too many old jokes, but Green plays the part of a Sweet carefully and they are above the average of burlesque conversationalists. Christy and Willis combine some poor toe dancing with a tramp juggler specialty. The man will have to make radical changes in his make-up before he can expect better things. In the straight houses the day of the tramp with filthy clothing is passed. He has some good ideas, but works too carelessly to make a good showing. Jack and Bertha Rich cause themselves to be billed as "High-class Singers, Conversationalists and Dancers." Only the last word is correct. They dance well, but their singing is an offense and their chatter is stale. There are some motion pictures, a chase film, in which three members of the company come out dressed like the originals of the pictures and pretend to have posed.

## PROCTOR'S FIFTY-EIGHTH STREET.

They are running more to comedy at the Fifty-eighth street house and are doing better with it. The only act not meeting with entire approval is the Grand Opera Trio which has necessitated the presence of a couple of policemen in the gallery occasionally. The trouble lies in a change of singers who have restored to the scene the long recitatives of Faust and Marguerite. About the time Marguerite begins to tell her tale of trouble the gallery is restless and one youngster very nearly broke up the scene the other afternoon by asking: "Who is she?" The policemen came up to answer the question. If they will trim down the opening of the act they will fare better, for even those who started to guy were vociferously applauding the trio; which was never better rendered than with the new associates of Abraham—Blanche La Vigne and Henry Barron. Paul Cinquevalli is the star and his work is as pleasing here as it was downtown. He is a master of his art and his work is always well worth watching. His assistant has toned down a little but not enough. Larkins and Patterson made a hit largely because they were colored. Next time the Rev. Thomas Dixon writes a "Clansman" play will he please take a couple of falls out of the colored comedian? The Lavelles are working as hard as ever. Mr. Lavelle grows thinner and his larger half fatter until it has become merely a question of time when he will be unable to tote her about the stage. The doll finish gets most of the applause. Mazuz and Mazett had the same old stuff but made one of the hits of the bill with burlesques of Cinquevalli and the Opera Trio. Mr. Mazuz is clever enough to get a good one while he is about it and should find it easy to keep the act fresh in this fashion on any bill. Joe Flynn tells more jokes to less applause than one would consider possible, and yet at the finish he had to beg off because the audience wished him back and the stage manager told him that the show was running too long. He had opposition the other afternoon in one of the boxes in T. B. Chrystal, of the World, whose jokes are so bad that Philip Mindil calls him the Joe Flynn of Journalism. Cecelia Weston is making most of her hit with Nora Bayes' song. She might at least credit the contribution to the original. She seems to have the idea that if she keeps her eyes wide open and walks on tiptoe she is good. The mistaken audience seemed to figure it out in the same way. Miss Weston could improve her work by giving greater care to her phrasing. She might study Clarence Vance to her edification. Kurtis and Busse have some dogs, and the dogs work hard to earn their biscuit. The act is so well put together that it is not until afterward that you realize that there is not so very much that the dogs do, anyway. It is good showmanship. The Girl with the Baton is here and making the usual hit. The director now comes on the stage to make certain that she is not overlooked. The rest of the act is good throughout.

## "CORKS" ON IDENTITIES.

There was a new dignity to the stride of the Human Corkscrew as he approached the table. He was clean shaven and his hair was tidy while the familiar gray sack coat had been replaced by a frock of exceeding length and blackness.

The manner in which his eyes lighted up at the approach of the waiter with the seldis proved that "Corks" had not entirely changed and the "push" waited patiently while the first was drained.

"I know where you can get a week for that Garden of Eden act of yours," suggested the head of the table. Corks drew himself up.

"Not for mine," he announced. "Me for a monologue with no scenery or other excess baggage in the shape of a snake dress and a real Eve. Me for the monologue. I'm going on as Edwin Booth. That ought to be a good card, don't you think? Edwin Booth in vaudeville is a novelty all right."

"Can you get away with it?" asked the head of the table. "There seems to be a belief that Edwin Booth is dead."

"Huh!" snorted Corks. "That will be all right. I'm going to get that chap up at Martinelli's office to book me. If he can book Carmencita after she's been dead some time, I guess he can get away with the Booth bluff. Anyway, I bet he tries it."

"I just heard about that Carmencita thing the other day and that gave me the idea. That man Fisher is too good to be a vaudeville agent working for some one else. He ought to be selling soap with a medicine show. With his nerve for getting away with bluffs he could make a heap of money that way."

"Any man who has the nerve to bring out a girl not more than twenty-five and bill her as a woman who was in the thirties fifteen years ago and who has been under the green grass for several years can trot me out as Edwin Booth and make the managers believe it."

"Of course one swallow doesn't make a seidl nor does one fake entitle Fischer to put on airs, but he followed Carmencita with Kader and his sister-in-law wives, he booked Harry Tate without Tate and Karno without Karno, and I guess he's goin' some. If the managers will stand for that, I guess they'll be glad enough to get Edwin Booth without the aid of a medium."

"It's me for the spiritualist medium (they all book dead ones, anyway) and about three weeks from now you'll see Edwin Booth doing a song and dance in the real style. They're crazy for new faces and I guess that a little thing like that won't worry Fischer. Then I can buy my own seldis, but meanwhile—" The head of the table gave the high sign and the future Booth subsided.

The Four Meteors on the flying trap-eze, said to equal, if not excel any similar performance, will be seen at "the Hip" shortly.

Romano's acrobatic dancers will appear at the Victoria on February 19, their first appearance in this country.

# Shows of the Week

## THE HEAD OF THE HOUSE.

Just as I had finished an interesting article in the Ohio State Farmer a rumbling noise was heard in the hall, and The Head of the House appeared in the doorway, with arms akimbo, carrying a scowl upon her classic features that would keep a landlord from remembering the first of the month.

"Hey, you!" she howled. "What do you think—that I'm going to let that dinner freeze on the table?"

"Easy now," says I, not wanting to mix it up with her. "How many times have I waited for you?"

"Once only," says she, "and that wasn't my fault. I just forgot all about you, that's all."

"Well, that's enough," says I, thinking hard for having it handed so straight. "I'll come out there to eat when I get ready."

"Why don't you tell me when you're not hungry?" says she. "It makes a whole lot of difference."

"I don't like to see you work, anyway," says I; "it doesn't seem as though you would ever get used to it."

"It isn't the work so much," she says; "it's what I would be ahead at the end of the week."

"I'll stake you to that feed," says I, getting up to go out.

"It's just as comfortable here without you," says she, "so you can go to your vaudeville theatre."

"I get a little peace there anyway, alone," says I. "With you along it's one grand kick."

"Kick?" says she. "If I kicked at everything that strikes me wrong I'd never be still."

"It's the gum chewers that generally start you off," says I.

"They're not gum chewers," says she; "they are in such a hurry to get to the theatre that half the supper remains in their mouth, and then they give an imitation of a cow, if they sit right behind you."

"And there's the fellow," says she, "that thinks everything so funny he can't sit still, kicking you a few times to let you know he's laughing."

"That shows he's enjoying it," says I, doubtfully.

"Quit kidding," she says. "Do you know what I would do with a theatre?"

"You'd probably get some girls and lead an Amazon march," says I.

"No, I wouldn't either," says she, "although I guess if I did nobody would be driven away."

"Well, what would you do," says I, "and stop swelling up every time you get a chance to talk about yourself."

"I would divide the theatre off," she says; "those coming for the first time in one part and the regulars in another."

"Great!" says I. "Where would you sit?"

"In the box office," says she. "That's the best place to enjoy a show that's doing business."

"Where did you get your ideas?" said I.

"Where you got your bump," says she.

"Where was that?" says I.

"In my mind," says she.

## SHORT TALKS WITH ARTISTS.

In Tom Nawn's sketch, he leaves the stage for a short time to allow his daughter to sing a song, while he is acquiring a "load at the Dutchman's down the street." You are necessary to the stage all the time, Mr. Nawn, and don't you think it would help the action if you slowly consumed a bottle of liquor, getting the "jag" gradually in sight of the audience, having your daughter sing the song just off the stage in what is supposed to be the parlor of the house? It would not interfere with the story.

It is suggested to Jack Norworth that if he plays a town where there is an uncertainty as to whether the audience will be quick enough to catch the points, that he make them very slowly, and instead of using the suggestion of the point, which is the most humorous part of the offering, that he makes the points clear. What is a splendid monologue may be given uselessly in a house which is not quick enough to grasp it.

With the comical "Dancing by Book," which Young and Devoe are using, it seems probable that the act could be improved by Young asking a full stage, and dancing around it. Where the notion is that should the music play as well as Young dances, words ought to be set to it, and the song produced, it is most probable that a full stage would be highly beneficial.

If Aida Overton Walker intends to remain in vaudeville, she will assist the act by introducing the girls in the opening through a song, allowing them to change while the conversation is being given.

Gaylor and Graff at the Gotham this week are using material which will force them out of vaudeville if it is not revised. The mere fact that some laughs were obtained at this house does not alter the facts. Not a single joke even approaches newness in the act, and the old "business" of trouble with a "prop" turkey is in use. The make-up as a tramp is bad, and if Mr. Gaylor (if he is the man) is wise, he will take all the money he has, or can borrow or scrape together, and have someone write something on which he can demand a hearing on its own account.

Wilbur Held left Miner's stage on Wednesday afternoon without one single handclap following, after having sung a song about President Roosevelt. It was not through the song that Mr. Held "died," it was caused by his inability to tell a story properly. In the "train" story for example; as it is given, there is no plain point. Let Held say instead, "I would rather take a chance than walk back again." The story itself is not so bad; it is the telling. Another fault is lack of expression. In blackface you may carry yourself as you please, Mr. Held, and you should take advantage of it. Study over your monologue; try it differently each performance; watch the effect of the different ways of delivery; pick out the points that seem to tell, add anything even if old stuff, and you ought to finally manage to make something out of it.

## THE COLONIAL.

There is a superfluity of women at the Colonial this week. Ned Nye and his girls, together with Aimee Angeles (both reviewed under New Acts) are there, other than McMahon's Minstrel Maids, who have Miss Sully again as interlocutor. A carping critic might comment that Mr. McMahon's name is mentioned eight times in the short space allowed on the program to a full cast of the act. The songs go as well, however, and the whole act is liked. As Mr. McMahon is author of most of the songs sung, no one can really blame him for advertising himself.

Jack Norworth, in his clever monologue as "A College Boy," was thoroughly appreciated here, where about everyone in the house has or had a relative in college, who returns home with a full complement of campus talk. Mr. Norworth is speaking more slowly, which aids, and as his points are mostly made by suggestion, the laughs follow on while he continues. He looks and speaks the part perfectly, and it will be a pity should he be unfortunate enough to have imitators. This is one of the acts that needs protection against pirates.

Tom Nawn and his daughter greatly amused with "A Touch of Nature." Nawn's Irishman is on a par with Sam Ryan's, of Ryan and Richfield, and the humor of it pleases. Manipulation of roller skates through "sculling" gives a funny finale. Silvano, an equilibrist, opened the show, showing a closing balance of dangerous proportions. Silvano balances upon the opening of a water bottle placed above a setting of chairs, the whole structure wobbling while he plays the guitar.

Young and De Voie, in "Dancing by Book," have a funny idea which is not spoiled by singing. A large hit on the Victoria Roof, they will go much better in any house more educated up to the stereotyped than at the Colonial—although appreciation was not lacking.

Chassino, the shadowgraphist, cut out his figures with the feet for some unknown reason. Carlotta in "Looping the Loop" on a bicycle caused many more thrills than would be expected by the appearance of the apparatus. A catch or drag is attached to the wheel, and the velocity is not attained in the descent which would be natural at the angle the incline is set.

Commencing Monday, the Colonial has for the feature a foreign illusion called "The Mascot Moth," to be presented for the first time in America.

The Keith circuit through H. H. Feiber has offered Arthur Prince, the ventriloquist, 12 to 16 weeks over the circuit. Mr. Feiber engaged Prince in earnest conversation at Luchow's the other evening, in an endeavor to convince the ventriloquist that the honor of playing for Keith would recompense the difference in salary offered.

"Dead Game," a new sketch by Campbell McCulloch, was put on at the Gotham, Brooklyn, last night (Friday), for a trial performance, by Sullivan and

## HURTIG & SEAMON'S.

The bill has comedy in plenty this week, and the audience is about laughed out when the moving pictures are shown with a new series calling for more mirth, if you do not wish to seek the reason why the "faking" of the films is done in such a perfectly obvious manner.

The pictures are evidently taken in Washington, and you are shown a family entering a box-stooped house to be shown into rooms which would rent, even downtown in New York, for not more than \$8 monthly. Interesting films are much preferable in closing a show, but those of any kind, if they must be faked—which has grown to be the usual thing—should at least be attended to.

Annie Yeamans and daughter, Jennie, 'way down on the program, caught the house with their conversation in a sketch called "Making an Actress." Mrs. Yeamans is a popular favorite in vaudeville, and was obliged to acknowledge the applause several times upon entering before the action could proceed. After the closing dance, in which "Mrs." keeps pace with "Miss," and causes Jennie to remark "That's pretty good for seventy," which is true, mother and daughter were recalled several times.

Genaro and Bailey, in "A Cigarette Case," gave Ray Bailey the opportunity of wearing a most exquisite white lace robe of handsome material and expensive quality. Were there nothing else for which commendation could be extended to this couple, Miss Bailey's expenditures on this important matter, season after season, would be entitled to it.

As it is, though, the dancing finish is certain of the "knockout," and there are any number of bright lines in the piece. About the best is when Genaro says, as Miss Bailey exits, "Where are you going?" "Out," replies Ray. "Don't go too far alone," remarks Dave, and Miss Bailey returns, "I never go too far without anyone."

Ferry Corwey, the musical clown, appeared for the first time in Harlem, adding some music and comedy which could not be shown while at the Hippodrome, and the audience thoroughly enjoyed his efforts. The Chamberlains interested with lasso throwing, and the man has the "bull whip" exhibition to enhance the value of the act.

Troja, "the dainty comedienne," secured some laughs on the "dainty," also on her imitations, of which there were many, all similar and in the same key. The singing of one song was helped along by a man "planted" in one box and a boy in another. It is difficult at times, and mostly all the time, to distinguish between Troja's imitations and herself. Her voice is raspy, while the posing in the spotlight is picturesque—and funny.

The Carmello troupe of acrobats, in familiar tricks, were there, with a boy in a girl's dress.

Mr. and Mrs. Mark Murphy were given a theatre party by the Third Assembly District of Brooklyn at Hyde and Behman's last Friday. They bought up the whole lower floor.



# By Sime

## KEENEY'S.

No one may doubt Frank A. Keeney's intention to provide the very newest and best for his patrons, regardless of the results, which can seldom be foreseen. The bill this week on paper looked like a "corker," and no house, though of larger capacity than this sung little place of amusement can often boast of four new acts at one time, which occurred here this week.

Louise Allen Collier, The Alhambra Sextet, three Cartmells and Carrie Sorenson, the "new ones," are reviewed under New Acts.

Not a person in the audience cared what had passed after Harry Tate's "Motoring" commenced to explode. The laughter was so hearty and infectious that seldom could the voices on the stage be understood. This is a comedy act of value, most likely one of the funniest in its humor that has been imported over, but the absence of a real snorting, puffing automobile is the one missing feature.

No fault may be found with the son, the chaffeur; the boy, the costermonger, or the owner of the car, supposed to be Harry Tate himself. Each is distinctive in his respective part. If the "bobby" can be made to understand that "furious driving" on the other side is equivalent to "speeding" over here, the humor of the finale will be better understood. As the change from Oxford to Yale was easily carried out, why not this?

Ada Overton Walker and Mrs. Mattie McIntosh, with eight colored girls, who belied their description in looks, were well liked. Miss Walker, the wife of the Williams and Walker Walker, is a comedienne of sable hue, and presented a much better appearance in a dusky shade than the almost white girls that surrounded her. Mrs. McIntosh, without being heavily burdened with work or opportunities, did not fail to assist, but it is the Walker girl who carries the act to success.

Wincherman's bears and monkeys amused the house while waiting for the moving pictures, and Edustus balanced in all positions and on everything in sight, upon opening the show.

Only one overture is now listed on the program preceding the raising of the curtain, but no intermission has been granted, which is still an important oversight.

The program announcement of the amateur nights installed states that "diamond prizes" will be awarded for the most "applauses" received by the competitors, with the following note:

"Manager Keeney, believing there is considerable talent in Brooklyn that has been yet undiscovered, gives this chance to the public."

Edgar Atchison Ely has canceled all his vaudeville engagements for the present. He will rejoin May Irwin's company, probably in Washington, D. C., some time late this month, and will remain in his old part with "Mrs. Black Is Back," until the close of May Irwin's season. Then he will return to the varieties.

## THE GOTHAM.

When Otto Huber, the brewer, ran the Gotham, in East New York, as a music hall, there was a "green room" to the left of the balcony. Since the conversion of the theatre for vaudeville the large space formerly given over to "damp" parties has been devoted to the women, with a few single beds looking spick and span for the babies of the neighborhood who may accompany their mothers to see the show, but tire before the finish.

The result is that the performance is not disturbed by bawling children, and the room resembles an auxiliary of a Red Cross establishment.

Last week the Gotham had Karno's Mumming Birds as the attraction, and the people over in the cemetery end of Greater New York have not yet stopped laughing. The bill this week seems somewhat tame by comparison, although "The Vaudeville Exchange," as played by Watson, Hutchings, Edwards and company for the first time at this house, threw the audience into convulsions. The clientele that patronizes the Gotham demand the broad humor, and they are having it each week as an assured fact on "amateur night," which occurs Thursday evening.

Frank A. Keeney copied the event, installing it at his theatre on the same evening, preventing an exchange of the most amusing "turns" between the houses.

The three Constantine Sisters were on early; too early, in fact, considering the others which followed. The girls have no great claims to dancing or even acrobatics, showing the ordinary rudiments of each, but they run their work along so briskly and with so much spirit that the audience likes them, without regard to the quality of what is given.

Harry B. Lester told some very old stories and gave some impersonations, the best of which was that of George M. Cohan, although he did not use either of Mr. Cohan's latest songs. Through the facial resemblance of Raymond Hitchcock and Billy Clifford Mr. Lester also "does" those two, and in addition Clarice Vance (which is not announced) singing that "Nuthin'" song. It is done well, and were it not, the song itself would be spoiled. If Lester intends to remain permanently in vaudeville hereafter he must dig down, get some real stories and try for prominent and legitimate comedians to imitate.

Gaylor and Graff opened the bill with any number of miscellaneous "bits" taken from various acts, and the McGrath Brothers, on banjos' had trouble in securing applause on patriotic airs after having given classical airs.

Lawson and Namon, with comedy bicycle riding and bag punching by the woman, seemed a novelty to the Brownsville contingent present, while Hawthorne and Burt, Hebrew comedians, and D'Alama's dogs were also there.

H. A. Carelton is to open a vaudeville house in Oklahoma City, which he will book in connection with the Bijou in Wichita, Kan.

## MINER'S BOWERY.

"The house that made burlesque popular" will never be able to do much for "The Mascottes," which belongs to Jacobs, Lowrie and James Butler, in St. Louis.

The only redeeming feature of the show is the girls. The show itself is in such bad shape that a "couchee-couchee" dancer is in it, who wriggles a few muscular movements to the chorus of a song. This girl, Cora Van Buren, has the second best voice in the company, and it seems pitiful that a young woman who might depend upon her vocal efforts alone in an organization of this nature should degrade herself for the betterment of something her wriggles do not improve.

The opening piece, called "Irish Daddies," carries no weight. It allows some rough work in the humor department to be shown by Billy Williams and Tom Barrett, and of the two, if there is a choice, Mr. Barrett should have the decision. Bert Page "sisifies" himself as a last hope, but doesn't pretend that it is creditable.

The finale is a march song, illustrated by three stereopticon pictures, which are alternately flashed back and forth. The girls form an inverted V to the canvas, and with the noise of some twelve voices yelling with might and main the din gets a recall, but no new pictures.

While the girls are singing, in the opening piece, one voice can be heard which is far above the others for freshness, but it is impossible to locate it until the Batchellor Sisters appear in the olio. It belongs to the youngest and prettiest of the "sisters," who play musical instruments, sing and dance, and have an act altogether too good for their present environments.

The other girl has no voice worth hearing, and hurts her "sister, who should secure some girl partner of equal ability, going direct into vaudeville after having some one shape up a turn for them there.

Lavine and Page on the slack wire and contortions could make something of their act were they to work it properly. Page should cut the song and do more contortions; Lavine should extend the slack wire performance, his acrobatic work on it being excellent. There is no reason why they should not both work at the same time, even if the length of the act must be cut down.

Wilbur Held, in black-face, told some stories and sang a song. Further remark will be found about Mr. Page in "Talks to Artists."

"The Big Three," Barrett, Williams and Edna Alleyne, do not deserve comment for the quality of the offering they are giving, while Bob Fields and Cora Muson try hard with songs and dances, securing some applause for their efforts.

Swearing is prevalent throughout the whole show, but as you feel like cutting loose a few swear words yourself, it is not heeded. "A Jealous Woman" is the afterpiece.

The Lecussions, a foreign acrobatic act, opens at the Hippodrome for the first time on March 5.

## THE OFFICE BOY AND THE USHERS.

"Say, do you know," said the office boy, upon seeing me pop in the agent's office, "that I was just thinking about quitting this job and go into ushering again?"

The boy was told he was learning something in his present position, that possibly in time he would become an agent himself, but he only shook his head and replied:

"No, sirree. I can't wait that long. There's no graft in this for me, at least. I used to usher, you know, in a theatre, and I managed to pick up a little scale now and then. Here I just plug away day after day. Half the time my feet are on the desk, and no one comes in. Then, after the shows are over, they come with a rush, but there's no money in it for little Willie. I get my salary, of course. I'm sure of that, but I guess it's the usher business for mine.

"You ought to know the ushers pretty well, and how they manage to pick up a nickel or more now and then, and they don't have to get up at seven o'clock in the morning either. I've heard that at the Williams' and Proctor's houses you can't make any raw bid for tips, so I guess I'll try for a job at the Keith house. They say it's soft down there. Everybody in the house is out for a tip. They are so busy looking for money that they don't know who's on the bill.

"You know that's a continuous fouse, and anybody who goes in can pick out any seat he can find in the orchestra. Well, the boys down there spread the people around so you couldn't find a seat with an X-ray, and when someone looks like a small piece of change Mr. Wise steers him into a seat he has held out, even if a lot of tired women who just dropped in from shopping for a rest are standing up against the orchestra rail waiting for one.

"And if you buy a ticket in a box, say, the kid that takes you there can't do enough. He takes your hat and coat, pushes the person in a chair out of the way and just lifts you in a seat, all the time keeping his eye on your change pocket and your hand. Even the boy with the water gets nearsighted if you don't give up the first time.

"This office work can't beat a job like that. Hammerstein's has colored ushers. Hurtig and Seamon's seats are numbered, and in Pastor's you are not expected to give up, so it's Keith's for mine.

"I'm going to ask the boss to help me get the job. Come down when I'm there. I'll see you are taken care of without getting held up."

Myers & Keller, the agents, have gotten out a Russian embossed booklet, called the "Laying-out Sheet," which has been greatly appreciated by those in receipt of it, and more especially as their names appear in bright letters of gold in the embossing.

Col. Bordeverry will go home and leave the field to the Chevalier De Loris. The latter has a new piano in honor of the event.

## PASTOR'S.

Bert Fitzgibbon, who is yoked up with Theodore Morse and Jack Drislane in a team that bears their triple names, must train like a prize fighter for his work. They are in the Pastor bill this week. Fitzgibbon is the mainstay of the combination. His work consists largely in "kidding" the audience, but he develops such a high degree of resource and originality in it that he is forgiven the liberty he takes with the front rows.

Morse's part of the contract probably did not call for harder work than looking dignified and playing accompaniments on the piano for his own popular songs. The Drislane member of the trio appeared from time to time, to fill in the periods, apparently, when Fitzgibbon was busy in the wings thinking up new funniments to spring.

As an evidence that most of his work was extempore it was noticed that the stage hands—who are more blase and uninterested than the most seasoned critic—gathered about the wings to witness his clowning. The house liked it thoroughly, and accepted the Tuxedoed figure of Mr. Morse as an interesting feature of the act.

Mr. and Mrs. Mark Murphy were the week's added attraction. They are at their best in the Pastor house, where they are among their unquestioned friends, and worked with unusual effect. The two principals have within themselves the essence of real Irish humor which is a thing apart from the spurious imitations of the ordinary witticisms of knockabouts wearing green whiskers and talking with an insistently rolling "R."

Dick and Alice McAvoy call their sketch "The Waif's Christmas Eve," thereby getting as far as possible away from "Skinny's Finish" in the title. The act is interesting and entertaining, nevertheless, although at times it approaches dangerously bathos.

Harry Thompson has a monologue, inappropriately entitled "The Mayor's Busy Hour." That's the only inappropriate thing about it. His imitations approach perfection, particularly in his Yiddish and German patois. Thompson jumps from dialect to the pure German or Yiddish and there is scarcely a flaw in either. His act is one of the most technically perfect among the dialect experts in his line, and received well deserved appreciation in the East Fourteenth Street house.

The Alpine Family, acrobats, were billed as an importation, and had the English 'alls written all over them. Willie Gardner in roller and ice skate dances showed the effects of careful rehearsal in the smoothness of his work, although the idea is not particularly novel.

Among the others were The Evans Trio, in "Hotel Hilarity;" Potter and Harris, Berend and Dennebaum, musical comedians; Annie Bernstein, who was Annie Morris before she married Joe Bernstein, the Ghetto champion pugilist. She has recently returned from Europe, and was welcomed by the Pastor audiences.

Miles and Nitram and "Chalk" Saunders, were also among the entertainers.

The Aerial wrestlers from the Fay Foster Company are looking for dates in the continuous.

## AMPHION.

The Amphion bill furnishes no startling novelties this week, but its eight acts, all of which are as well known about the local houses as the Flatiron building, made up a well balanced entertainment.

Gracie Emmet has added a revolver to the already plentiful noise-making paraphernalia of "Mrs. Murphy's Second Husband." The sketch is perhaps not of so high an order as several other Irish acts that are familiar to vaudeville followers, but it yields plentifully of effective comedy of an uproarious sort. Pickering Brown, as the pale and anaemic second husband of Mrs. Murphy, works rather too hard to be within the character, probably being led astray by the strenuous key in which the whole act is pitched.

Harry Le Claire is still doing his "Bernhardt of Vaudeville" turn, the only noticeable change being that he has added unto his possessions a spangled drop.

In "Babes in the Jungle," Greene and Werner have a well put up and gorgeously dressed sketch. There are few better coon shouters than Greene, but he rather overdoes the savage business in the second part of the turn. The woman of the team dresses and dances well and works hard. As a whole the sketch is picturesque and altogether worth while.

Bailey and Austin put down the loud pedal pretty strong. Their clownings are funny in a rough way, and the novelty of their stunts saves them from dullness. They seemingly spare no pains for a laugh and their efforts were amply rewarded. Their act demonstrates that vaudeville audiences have a warm regard for the slapstick, the bigger, thicker and louder, the better. The act has been improving since it was shown at Hammerstein's.

Frank Bush told his usual bunch of stories, among which were one or two that sounded as though they might be new, and the six musical Cuttys gave their excellent act unchanged.

Reichen's Performing Dogs opened the bill, followed by Sabel Johnson with her sky-scraping notes.

## HARRIS PRINTS PRODUCTIONS.

Chas. K. Harris, the music publisher, has decided to eschew the publication of all music excepting that of "productions." He said the other day that he would probably write but one ballad each year himself. Raymond Hubbell, A. Baldwin Sloane, Maurice Levi and Joe Howard are under contract. Mr. Harris also added that his present intention, however, was subject to change without notice.

## COBB'S "FIND."

Will D. Cobb, the "wordwright," says he has discovered a musical genius in Henry Frantzen, now with the F. B. Haviland Co. Mr. Frantzen was a struggling lawyer in Seattle. Finally obliged to resort to other means of livelihood, Mr. Frantzen tackled the piano, with so much success that he came on to New York.

Willie and Eugene Howard, of the Messenger Boys' Trio, have left the act, which will be continued by T. P. Dunne, the remaining member.

## DUNN WOULDN'T.

Arthur Dunn did not appear at the Sunday night show at the New York Theatre last Sunday, and a letter was read from the stage in explanation. Mr. Dunn's artistic sensibilities were wounded by the billing of Emma Carus and Henry Lee above his own act, and he declined to go on.

## CLOUDS ARE ROLLING BY.

Litigation over the scenic act entitled "The Girl in the Clouds" was brought to a temporary close, at least, through the action of Justice Greenbaum in dissolving the temporary injunction obtained by Mildred Webber Waldrige against Audrey Kingsbury, who is given as the originator of the specialty. The former asserts that the Girl is a plagiarism of her act "Parma," written in 1901, but never copyrighted through an oversight on the part of the late Emanuel Friend.

## GUYER AND KELLY.

Charles Guyer, of Guyer and O'Neill, and Harry Kelly will play together after the coming week, which will be the last played by Guyer and O'Neill as a team. What plans Miss O'Neill has for the future have not been divulged.

## COLONIAL IS PROFITABLE.

The auditor has completed the balance sheet of the Williams' houses for the past year, and it will doubtless surprise many to learn that the books show a decided profit at the Colonial for the last four months of 1905.

There has been current a belief that the house has not paid; a belief which arose from the bad business of the first two or three weeks in September.

Mr. Williams opens that house, along with the others, at the end of August, expecting to sustain a loss for a couple of weeks, as the class from which that house draws its principal patronage does not return to town much before the end of September or the middle of October. The Colonial draws from the fashionable territory to the north, and the fashionables do not hurry back to town.

## LUESCHER WON'T PLAY KEITH'S.

The act known as "The Girl in the Red Domino," was booked to play Keith's Philadelphia house for two weeks, commencing Jan. 22. Both the Keith people and Luescher billed the town like a circus. "The Association" heard "rumors" however, and before confirmation of contract was had, they learned that Poli had booked the act over his circuit, including Worcester—which was something of a shock to the Keith managers. A threat to cancel the Keith contract did not serve its purpose, and Mr. Luescher will have no further business transactions with Keith—at present at least, as the Philadelphia booking "is off."

## MORE LIGHT, PLEASE.

Supt. Stewart of Proctor's Newark theatre recently placed two 8-candle power globes in the dressing rooms of the artists. As no flambeaus were provided, those playing the Newark house are in a quandry how to make up when the moon is not working on that side of the theatre.

Martin Beck and John J. Murdock arrived Monday, when it snowed.

## "Skigle" Wants to Know. Are His Articles Offensive? Write and Say.



"Skigle" is a boy, seven years old. Having been a constant attendant at vaudeville theatres since the age of three, he has a decided opinion. "Skigle's" views are not printed to be taken seriously, but rather to enable the artist to determine the impression he or his work leaves on the infantile mind. What "Skigle" says is taken down verbatim, without the change of a word or syllable.)

Perhaps no single feature of Variety has attracted greater attention or excited more comment than the criticisms of "Skigle." So many and varied have been the comments that in pursuit of its announced policy of fairness, Variety asks further expressions of opinion from its readers whether they have been criticized by "Skigle" or not.

A number of correspondents have declared that it is unfair to submit an act to the criticism of a child; others have taken the articles in the spirit in which they have been printed, while a third contingent has contended that the criticisms are palpably "faked" by an older person.

Variety declares upon its honor that not a single line of any of the "Skigle" criticisms has been written by an older person nor has the slightest endeavor been made at any time to color in the slightest degree the boy's opinions. They are precisely what they are announced to be: the opinions of a seven-year-old boy with a normal, healthy mind and such knowledge of vaudeville as has been gained through a pretty constant attendance at vaudeville performances since he was old enough to be taken to the theatre. The comments are taken down verbatim as he is recounting his experiences to other members of his family and he is not even aware that his opinions are being printed.

While Variety does not believe that a performer's standing is liable to be jeopardized by the comments of a seven-year-old boy, but that on the other hand the articles are of value in showing a manager what impression his offerings make upon the child mind, we invite expressions of opinion from all who may be interested. If it is found that the articles are offensive, they will be abandoned in deference to the policy already referred to. If you are an artist and interested, whether mentioned in his articles or no, address your letter to Skigle, care of Variety, Knickerbocker Theatre building, New York City.

## OLD TIMERS.

McIntyre and Heath must give up the belt. Fox and Ward, now with the Dupont Minstrels, have been together 37 years without an argument. That is seven years longer than the component parts of "The Georgia Minstrels" have looked at each other in partnership.



# ARTISTS' FORUM

"The Artists' Forum" is for the artists exclusively. Any just complaint any artist may have or considers he has will be printed in this department. Or any comment that an artist may desire to make. Also any artist or act that disagrees with a reviewer on Variety in his review of the artist's work or act may have his criticism of the criticism printed in this column, and it will be answered by the reviewer. Confine your letters to 150 words and write on one side of paper only.

Editor Variety:

Sir:—As your paper claims to be fair, I would thank you to print this letter. I am playing my first vaudeville engagement in New York at Hammerstein's this week. On Monday last I was approached by a representative of a morning paper which devotes some space to vaudeville and was told that it would be to my interest to advertise in that paper, and more especially so as I would need a good notice to secure further bookings. Not having been accustomed to such methods, I indignantly declined to entertain such a proposition, as I am content to rest on my offering alone, and do not intend to be a party to any deception. What I wish to make plain is this: that if the paper referred to has any influence with managers or agents, of what use is it to them if their vaudeville criticisms are written through the bribery paid by advertising, and what recourse has an artist who declines to be "held up."

Virginia Earl.

New York, Jan. 11, 1906.

Editor of Variety:

Sir—The report in your last issue, stating that The Nosses would soon return to vaudeville, is without foundation. We are earning two salaries where we are, and it is a constant fight to earn one in vaudeville.

We are at present appearing in the first act of "The Babes and The Baron" at The Lyric, and the second act of "The Earl and The Girl" at the Casino, replacing a band of nine at the Lyric. Evidently the Shuberts think we are good, even though a certain agent does not.

Success to Variety. It's just what we needed. Very truly,

Ferd. Noss.

Editor Variety:

We have read your paper with pleasure and we both think it the best paper for the vaudeville profession to-day, as it states facts and news which you do not see in any other publication.

Inclosed find a letter which was sent to us from Europe from a fellow who has not only taken our entire act, but has the cast-iron nerve to write us about it. This fellow played with us on Hammerstein's Roof, season of '04, being an assistant to Spadoni, the juggler. He watched our work every night and when he returned to Europe simply and calmly did it. We opened in Paris on April 1, 1905, and before May there were eight or ten acts doing our same work, for such a small salary that we could not afford to play for it.

When the opposition can't afford to pay for the originals they book the imitators, and bill it as "Price and Revost, the American Eccentrics," in "Bumpy Bumps," which title belongs to us. In this country we have twenty or thirty imitators, but this country doesn't hold a candle to Europe. Now will you kindly

ly tell us what remedy originators have to protect themselves?

Rice and Prevost.

Vienna, Nov. 8, 1905

Rice and Prevost.

Friend James:—I am writing to let you know that I am doing the act since you opened in Paris. There is no less than eight copies trying it. As a pal, speak your mind. Don't you think I have more right to do it than the rest of them? I am not doing you no harm, as I know you will not come back over here. Have been doing it for two and one-half months. Now here in Vienna there is an act called "Price and Revost" just the same make-up. Collins and Hart are on the same bill.

I am not like the rest to take a little bit off the act, but I will tell you the truth, I have took the whole thing. This is all I have to say. One good turn deserves another. JACK ELMO.

P. S.—If you want a friend, you will find one in me.

New York, Jan. 10.

Editor of Variety.

Sir:—I should much value the publication in your paper of the facts of a case referred to in last week's issue of your valued contemporary, the Mirror, in which surprise is expressed at Miss Ida Rene and Miss May Belfort using the same material for the display of their respective abilities.

I wish to state that every lyric presented by Miss Rene is her own exclusive property and was created (manner of conception and method of production included), by Miss Rene in London, where, as is well known, Miss Rene has constituted herself a magnet which has drawn to the London Variety Theatre a large proportion of the erstwhile playgoer, a class, or set, who had hitherto professed contempt for the music hall.

It is a matter of great surprise to me that Miss Belfort's various managers have not prevented her from using Miss Rene's lyrics, as they were all done over a year ago by Miss Rene, in "The Royal Chef," at the Lyric Theatre in New York, and in addition I had already informed them of the facts of the case by letter.

Miss Belfort's deliberate purloining of Miss Rene's property cannot be looked upon by any healthy-minded person as being anything short of contemptible, she is actually living, moving and having her being on the results of another's brains. Thanking you, in anticipation of your giving a few inches of space to the foregoing, I am

Truly yours,

A. McAllister.

Manager for Miss Ida Rene.

CLARICE VANCE THE FEATURE.

Clarice Vance, that incomparable singer of Southern melodies, played Hammerstein's a short time ago. She sang "Nuthin' from Nuthin' Leaves You." Mr. Hammerstein heard her, and he also heard the reception she received from the audience. Now Miss Vance has been booked for a return date within six weeks, opening the second time this season at the Victoria on Jan. 29, as the feature of the bill.

Pauline Hunter, formerly of the Salvigis' troupe, which she left for one of Sam Harris' companies, thinks Mr. Harris is a horrid man, and will return to vaudeville, via, the dancers.

THE INTERSTATE CIRCUIT.

Hot Springs, Ark., Jan. 10, 1906.

Editor Variety:

Sir:—I am greatly impressed with the initial number of your excellent publication, Variety, and I believe it will not only fill a long felt want, but will make many friends at the start.

There seems to be considerable misunderstanding regarding the Interstate Amusement Company circuit, concerning which you make mention in the first issue of Variety. The Interstate Amusement Company is an organization composed of practical and experienced theatrical gentlemen of St. Louis, with an unlimited capital. They have recently completed theatres at Dallas and Fort Worth, costing over \$80,000 each; one in the course of completion in Little Rock costing \$60,000 and an \$80,000 house at Birmingham. They have remodeled the houses at Hot Springs and Waco, and they have leased for a term of years and have remodeled in an elegant manner the Empire Theatres at Houston and San Antonio respectively, both of these theatres previously having been made popular with the better class of patrons by Harry Corson Clarke, and his excellent stock companies during the past three years.

The Interstate Amusement Company are running things on the Keith system of two performances a day, with the exception of no Sunday performances and no matinees on Monday. They are catering to the best people and are getting the business at 35-50-75 and \$1.00, and is not a "ten cent outfit" as one might infer from reading the paragraph in your publication.

As the carriages drive up in front of any one of these theatres, an attendant in uniform assists the patrons the same as at the very best houses. All the ushers are in uniform—ice water boys attend the thirsty ones, there are smoking rooms for the gentlemen, cloak rooms for the ladies and everything is done for the comfort of the theatre-going public. That the people appreciate this service is practically demonstrated by the box office receipts, otherwise they could not afford the high salaries which they are putting on at every one of their houses. The highest priced specialties, both from the Keith and Orpheum circuit, go direct to the Interstate Circuit, such as Harry Corson Clarke & Company, one of the highest priced acts on the vaudeville stage this year; Murphy & Willard, May Vokes & Co., Laura Burt, Miles McCarthy & Co., Mr. and Mrs. Gene Hughes, Mlle. De Serris, living pictures, Bryant & Seville, Innes & Ryan, Jolston & Palmer, the Le Pages, the Imperial Russian Dancers, etc., etc.

Therefore, it is readily to be seen that the Interstate Amusement Company is catering, not to the "ten cent houses," but to the better class of the theatre-going public, are delivering the goods and getting the business and have come to stay.

We would thank you sincerely if you would kindly publish in your columns this letter, so as to disabuse the minds of the people who think we have "ten cent houses," as they would undoubtedly infer from reading the paragraph mentioned, as we know you desire to print "the truth," the whole truth and nothing but the truth.

T. B. MacMechen.

CONEY ISLAND NOTES.

Many changes and improvements are proposed and under way for the famous summer resort to amuse and interest the heated cityite during the coming hot spell.

It is expected that many of the spectacular features of the Hippodrome productions will be brought to Luna Park and shown in one form or another, but owing to uncontrollable conditions, it is impossible for Thompson & Dundy to spread out, being obliged to build up or down. Bounded on the west by a public highway, and on the east by a leasehold held by George Kessler, the wine man, who is not at all friendly to the firm, Luna Park seems doomed to remain in its present area unless the White Seal man can be induced to a compromise, and the Sea Beach Palace be added to the park.

It is said though that Kessler looks with much favor upon the project of Bonivita, the animal trainer, formerly with Bostock, where he lost an arm through the ferociousness of "Baltimore," one his group of lions, using the Sea Beach Palace this summer for his own show. Bonivita would have no trouble in securing a complete animal production, the supply now being plentiful; Hagenbeck, in fact, having a surplus of the jungle beasts to dispose of.

L. A. Thompson, of scenic railway, not Thompson & Dundy fame, has purchased S. E. Jackson's Musical Railway for \$30,000, and will install in its place "A Mountain Scenic Route."

There will be little left of last summer's Dreamland, excepting "Creation," which brought \$126,000 into the box office during '05. "Fighting the Flames" will be done away with, a new show replacing it, and an elaborate scenic production called "Touring Europe" will also be installed.

"The Galveston Flood" will be razed and on its site an electrical production on similar lines will replace it.

"The Coal Mine" has been purchased for \$20,000 by Edward Boyce, vice-president of the "White City" circuit, who will extend it by a railway on West Eighth street.

Doyle's Pavillion on Surf avenue has been purchased by a syndicate of Coney Islanders who will erect an immense dance hall, with some spectacular productions to be introduced instead of the usual "wait" between waltzes and two-steps. This will be the strongest opposition the other dance halls on the Island will have.

L. A. Thompson has also purchased from Geo. C. Tiliou a large tract immediately adjoining Dreamland on the west side, which gives him a frontage on Surf avenue extending back to the ocean, which he will utilize in some manner not yet decided for this season.

A BRAND NEW ACT.

"Schoolboys and Girls" is the name of a singing and dancing act to be shown for the first time at Utica on Jan. 29. Twelve boys and girls, ranging in ages from 17 to 20 will interpret the words and music of Vincent Bryan and Leo Edwards, who wrote the dialogue and melodies, especially for this production. Gus Edwards will have the direct management of it.

Mlle. Theo and her horse, will soon be seen around again.

# SUMMER PARKS

It is the general opinion that the season of 1906 will be a banner one for the parks throughout the country, of which there are about four hundred, inclusive of the many controlled by the street railways.

This style of entertainment for the heated spell has sharply divided the theatrical season in other than the largest cities. When the parks open the theatres close. The inducement to see a first-class vaudeville bill in the open air, which is infinitely more enticing than being cooped up in a stuffy theatre on a muggy day, calls out the young and old.

The growing tendency to approve of this form of summer amusement has allowed of increased expenditure for the bills offered, and while the expense account will not be extended this season, it is expected the number of acts will be increased. Parks in cities of the first and second class pay from \$200 to \$500 for the weekly feature, filling in with acts of merit, which makes up a show worth seeing. In most instances the location equals the performance in attractiveness.

Edward C. Boyce, of "The White City" circuit of parks, embracing those known by that title in Chicago, Savin Rock, Conn.; Worcester, Mass., and at Cleveland, O., is most active in looking new territory over and securing sites. The success of "The White City" of Chicago the past year was so phenomenal that Mr. Boyce believes the future of the summer park is unlimited, and is willing to invest accordingly. One of the known new ventures of Mr. Boyce, who was the first vice-president of Coney Island's Dreamland, will be in Providence, R. I. The park will open for this summer.

A big new park in Chicago is under way and the gates will be thrown open by the time warm weather settles. It is backed by Oliver L. Brown, the Chicago capitalist, and Curley, Pettit and Green are the architects. This firm drew the plans for Dreamland, Massarene, who laid out Midget City in the same place, will aid the ground formation of the new enterprise. The corporate title will be the Beach Amusement Company, and Henry Pincus, of the St. James Building, in New York, is the booking agent.

In Syracuse fourteen acres of land have been acquired adjoining the State Fair Grounds, and \$150,000 will be spent to have one of the finest parks in the State outside New York city. Geo. F. Kerr, formerly advertising manager of the Dreamland parks and who is now associated with William A. Brady, is in charge of the matter. It is expected that Syracuse will be able to see a real park for the first time on Decoration Day. Formerly this city has had to be content with such small enterprises as "The Valley," with a small inclosed tent show, and "The Lakeside" could afford. With 120,000 population and 60,000 more to conveniently draw from, the prospects justify the expenditures.

Oswego, N. Y., is also going to have a real park on the lake front. James L. Carey, of New York, who designed the original Luna Park, has the matter in

hand, and Oswego will give many gasps of astonishment on the opening day.

The promoters of the new summer resort in Philadelphia were to have had Woodside Park there for the site, the intent being to increase that plot by several acres, but it has been decided, in view of the short time now intervening before the coming summer, to postpone the initial opening until the season of '07, commencing operations next fall. The danger of a faulty commencement was counseled against as being prejudicial to the future welfare of a park in an important city.

Montreal, Canada, is in for a park war. The Canadian city will have two the coming summer. The Dominion Park Company, which was first in announcing its plans, has a railroad behind it, and Mr. Dorsey, of Minneapolis, is the prime mover. The Starland Company, which controls the opposition, which will be known as "Starland," has the services of Curley, Pettit and Green on the construction, but is lacking in experienced men to guide the enterprise. This defect, though, no doubt will be remedied before opening day. Between the two enterprises, Montreal, with its 250,000 souls, expects a gleeful summer. Here is also the old Sohmer Park.

It is understood that Max Rosen, the well-known summer park expert, has been approached by a syndicate now forming in this city, composed of some of the leading financiers, to act as its traveling representative, going over the country and reporting desirable sites. Also to act in a general advisory capacity. Mr. Rosen is considering the proposition.

## LEAH RUSSELL'S NEWEST.

Leah Russell, who will be remembered as the leading spirit of "The Knickerbocker Girls" the creation of Miss Ida Carle, which went the rounds here some time ago, will presently appear with a new sketch, probably beginning her Metropolitan appearance at Proctor's Twenty-third Street. The act will consist of impersonations and dialect stunts, including some quick changes of the R. A. Roberts order.

Miss Russell's vaudeville plans put a permanent end to her starring aspirations, which, some time since, were said to be budding brightly under the promises of Al. Woods.

## COULDN'T GET THEM.

An attempt has been made to cut out Ada Lewis, Joe Cawthorne, Stella Mayhew and others of the "Fritz in Tammany Hall" Company from the general musical comedy herd, and put them into vaudeville upon the closing of the Herald Square entertainment in Chicago. The agent who made the attempt to ride down the musical comedy people was told that they were all bound down by iron-clad contracts for the remainder of the season.

Jack Mason sends his "Society Belles" to Europe this month and will turn his attention to a new act called "The Golf Players," which calls for the services of nine persons.

# GORRESPONDENCE

## Philadelphia, Pa.

With the new year settled, local theatricals are moving smoothly and the managers of the various houses are still wearing smiles of satisfaction despite the fact that the "Divine Sara" is holding the centre of the stage.

KEITH'S (H. T. Jordan, mgr.).—Musical acts predominate in this week's bill, and aside from Houdini's handcuffed escape, which is the honor of an entertainment which has seldom been surpassed in this house. Houdini is not new here, having displayed his clever handling of "prison jewelry" several years ago in Keith's Eighth Street house. Houdini is deservedly styled the "handcuffed king," and in addition to puzzling the police officials at City Hall he astounded the theatre audiences by the easy manner in which he got rid of various styles of manacles. No act on the bill, however, scored the hit attained by Frank and Jen Latona, who do a little bit of everything in the musical line and were forced to respond to repeated encores at each performance. Julia Kinsley and Nelson Lewis presented, for the first time in this house, "Her Uncle's Niece," a sketch adapted from Buxton's "The Dead Shot." Miss Kinsley appeared with her former husband, Bert Coote, in the same sketch several years ago, when they were given in the Grand Opera House under the Hashim regime, and it was once used by Frank Daniels and Beale Sanson as a curtain raiser to "Little Fock." The sketch in its present shape is too talky, badly named, and the characters fit poorly, yet the pair managed to do well with it. Madame Slapoffski, than whom there are few, if any, soloists who deserve more recognition, sang as pleasingly as before. Elmer Tenly proved a capital entertainer with his monologue, which mingles some old stories with a lot of new ones, and he had no trouble keeping his audience in good humor. Rose Wentworth, the dainty equestrian, has an able assistant, repeated a former success in her bareback riding act. Miss Wentworth suffered a heavy fall and a severe shaking up in her initial appearance of the week, but pluckily refinished her act. There was little or nothing in the remaining numbers to help the bill. Mayne Remington had three or four songs, during which four young negroes tried to be funny. Dora Peletier was impossible in her imitations and singing. Alfred Arnesen, an imported gymnast, did some clever stunts, but the act was spoiled by the "stalling" of the assistant. If he is afraid Arnesen will fall nets can be secured. Johnson and Wells, Whitman and Davis, Zeena Keefe, a hard-working little body; Francis Wood and Le Roy and Abendona also appeared, with some interesting views in the kinetograph.

CANON (Ella, Koenig and Lederer, mgrs.).—The Bon Ton Burlesquers offered a first-class bill this week, the show being clean, wholesome and entertaining throughout, a pleasing feature when it is considered that the management is catering to the lowest class of patronage in this style of entertainment. The chorus of the Bon Tons is good looking, well dressed and all their numbers were well done. A novelty dancing number given by Berg's Merry Girls featured the olio, which also included the songs of Watson, Toma Hanlon, Whelen and Seales and Laredo and Blake. Business still proves satisfactory.

THOCADERO (Fred Wilson, mgr.).—"Every Day Life," a musical farce in two acts by Sim Williams and Alf Grant, furnished the bill this week and entertained large audiences all week. The usual olio has been cut out and the specialties introduced during the action of the piece. There is plenty of music and the comedy appeared to please. Frank O'Brien and Katherine Klare were the principal figures, and they were ably assisted by a strong company, well costumed and carefully drilled. Frank O'Brien and Katherine Klare and Gruet, and Morgan Livingstons and others contributed specialties. The "College Belles," "Avenue Girls" and one or two other numbers showed off the chorus to advantage. Big business all week.

NOTES.—Sim Farnell is authority for the report that he will take out a melodrama in the spring, with Frank O'Brien and Katherine Klare as principals. "Murder Will Out" is given as the title and Joseph Barrett as the author.

Battling Nelson disappointed Monday's audience at the Lyceum, being snowed out. He appeared Tuesday afternoon. It is announced that the Bon Ton Stock Company will be installed on January 15. Jack Farrell, a local stock actor, is announced as a coming attraction.—Kealey and Shannon, Midgley and Carlisle and Elsie Janis are prominent variety stars who are seeking success in new plays in the combination houses this week.

## Pittsburgh, Pa.

GRAND (Harry Davis, mgr.).—Josephine Cohan, in the sketch "Friday the 13th," by Cressy and Niblo, is the same dainty, graceful dancer, but a far better comedienne than when she appeared in musical comedy. Edward Powers as "Bill the Brute," a burglar, and Morgan Wallace as the husband, did excellent supporting work. Theresa Renz gave a remarkable exhibition of fancy riding with her two beautiful horses, and though, on account of the arrangements necessary for the proper setting of her act, it had to be left until after the pictures, the audience remained to the end and showed its full appreciation. Fred Niblo made a hit with his new (that is fairly new) feature of monologue fun. Paul Kleist gave his usual musical clown act with shadow illusions on the side. The Lavelles, three women, a harpist, violinist and soprano, gave a pleasing act, which, however, was too much on the drawing room order to receive any great applause. Keller's Imperial Japs repeated their hair-raising specialty. The Seven Les Renos had a pantomime act that was a source of continuous merriment. Dac Quinlan and Keller Mack show a real sense of travesty in their act "Just Fun." Murphy and Francis made a good impression with songs and dances, the man's work being unusually clever. Beale Phillip, in songs and dances. Zeno's sleight of hand and the moving pictures completed one of the best balanced bills the Grand has had this season.

ACADEMY (Harry W. Williams, mgr.).—The Star Show Girls make their first Pittsburgh appearance and are doing a big business. There are two burlesques, "Deserters at Large," and "The Athletic Girls," with Charles Nichols, William Carney, James Ten Brooke, Ernest Lambert, Victor Lamont, Tom Nolan and John Cody looking after the comedy roles, and Marie Croix and Cora White are seen to good advantage in

the leading parts. Each burlesque had a number of good specialties. The olio is good. W. J. Carney and Flora Wagner present a singing and dancing specialty and Tom Nolan and Cora White, well known Academy visitors, "make good" with their sketch "Looking for a Record." Mr. Nolan's parody singing was a feature. The Treador Trio gave a sketch "Hop Flend Bill," which proves a laugh producer. Charles Nichols was the "fend," with Marie Croix as the flirtatious wife and Victor Lamont as a jealous husband. Ten Brooke, Lambert & Ten Brooke made the hit of the olio with "Prof. Schmitt's Academy," a satire on an up-to-date music school in which Ernest Lambert's violin and piano playing were featured. The show is well staged throughout, both as to scenery and costumes, and the chorus work acceptable.

MADAME PITT.

## Baltimore, Md.

MARYLAND (F. C. Shanberger, mgr.).—Week 8. The bill offered this week is probably a little better than some seen earlier in the season, and possibly not as good as others seen during the past month or two, but taking it as a whole it is an average Keith program. One of the prettiest little playlets seen here this season is the headliner, "Just Dorothy," by S. Miller Kent and his little company. I. Frank Frayne made quite a hit in the playlet, giving a satisfactory impersonation of a Chinese servant. The big sensation of the bill was the disappointment of last week's program. Wizard Stone assisted by Miss Irene, Lew Hawkins does a monologue turn and introduced a batch of new jokes and anecdotes. Le Roy and Woodford Curbatone, talkers, made a big hit in their rapid-fire sidewalk conversation. Ceilina Bobe makes good in a musical act, as well as her style and magnificent French songs. The six Ferri Sisters in Jodels are one of the most delightful numbers of the bill, while the Parros Brothers scored a head balancing and gymnastic turn, the Kinetograph, as usual, closing the bill to fair-armed audiences. Next week, Annie Abbott, the human magnet, Frank and Jennie Latona, Wilton Brothers, Keeler's Peerless Japs, Violet Dale, George W. Day, Messenger Boys Trio and the Kinetograph.

MILTON.

## Cincinnati, Ohio.

PEOPLE'S (Hubert Heuck and James E. Fennessy, mgrs.).—Week of 7-13: Washington Society Girls (Hughes Kernan and W. B. Watson, Managers). The performance commenced with a burlesque entitled "Oh, What Joy," and concluded with "Krausmeyer's Alley," with the following cast: Angles Behler, Charles Johnson, John B. Williams, Dave Marion and John West. Neither of the burlesques proved satisfactory. Chorus antique, but well costumed. In the olio were Elsa Leslie, songs, good; Eldora, juggler, fair; Elsa Leslie, songs, fair; Ah Ling Foo, Chinese conjurer, clumsy; Lyonnelle Sisters, good, and Dave and Marie, great hit. Next week, the Tiger Lillies Company, with Prof. R. Havemann's Trained Animals as a special added feature. COLUMBIA (M. C. Anderson, mgr.).—The Tourist Trio, singing and comedy act, good; Rooney Sisters, good; Al Carney, a great hit; Bert Coote and company, great hit; Lavina DeWitt, cornet virtuoso, fair; La Belle Carmen, trapeze, gymnasts and wire performers, good hit; Spook Minstrels, great hit, and forced to end act on account of no further rehearsals; Eight Salvaggia, good. Business good during the week. STANDARD (Charles M. Arnold, mgr.).—European Sensation Burlesquers, Moore, featuring a burlesque named "Shultz's Hotel" was poor. In the olio were Orville and Frank, gymnasts, good; Snitz Moore, Dutch comedian, good. The balance of the olio was far below the average. Next week, Al Reeves' Beauty Show.—NOTES.—George Rose has purchased the interest of Albert and Mattie Borely in La Rose's Electric Fountain. Mr. and Mrs. Borely will shortly go into vaudeville with a new sketch. H. HESS.

## London, Ont.

BENNETT'S (G. H. Alos, mgr.).—Week of 8 opened well with a strong bill of diversified entertainment. Wm. Tomkins, the monologist, is the headliner. His topical cartoon have the stamp of originality and he is making a decided hit with intelligent vaudeville patrons here. Ferguson, Dupree and company present a comedy sketch entitled "Training a Husband," which is the poorest act seen here this season. The American Trio offer a fair act which includes Lucille, a talented juvenile. Hellman has some good magic which he spoils in presentation by his personal personality. Hyde and Heath offer an ungrammatical singing and comedy act, owing to the gallery. Tom and Gertie Grimes, travesty artists, are all their title implies. Three Sensational Zoellers, novelty gymnasts, are a local trio. Illustrated songs and dances splendidly by Jacob Renter. Eddie Higgins repeated some good dance steps and "The Lady with the Mask," a local singer, kept the audience puzzled as to her identity. Moving pictures of course. FRITZ HOUSTON.

## Milwaukee, Wis.

STAR.—Kernan and Rife's "High School Girls" are here this week and certainly have as good a show as has played here this season. The burlesque is entitled "Whirligig," the principal parts being taken by Nat and Sal Fields, as two German grafters, James Hazelton as the sucker with money to burn, and Billy Hart as the hotel proprietor, Nellie Fenton, formerly with Harry Morris, "Night on Broadway," takes the part of a Parisian beauty, while Emma Weston poses as a French society leader, they being assisted by a good singing and working chorus. The olio opens with a singing and dancing act by Rose Gilman and Anna Havel. Billy Hart follows, "according to the program" assisted by Miss Emma Weston. This must have been transposed by the printer, judging from the fact that as it should read Emma Weston, assisted by Billy Hart. Miss Weston has a good voice and knows how to use it to advantage. Hughes and Hazelton, in a travesty act; Damon and thias are well received and the Six Flying Bavarians have a great act. Next week the Imperial Burlesquers.—H. W. WATERMAN.

## Buffalo, N. Y.

SHBA'S (M. Shea, mgr.).—The Navajo Girls have greatly improved their act since seen here before and scored heavily. Adolf Zink in clever impersonations, presented in a novel manner, was a big applause winner. Clayton Whitely and Marie Stuart received an enthusiastic welcome, offering "Paris," one of the best comedies in vaudeville. The Otto Brothers have a good dialect, are good dancers and singers. They pos-



presented here. TARRAN

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**BOBIC** (Henry Myers, mgr.)—An excellent bill was given at the Doric this week. The Razors, illusionists, were very good. Phil Dalton, costermonger, was pleasing. Jeannette Lowrie went very strong. Miss Lowrie has a very clever monologue of songs, which she renders very pleasingly. Mr. and Mrs. Jimmie Barry have a very good comedy act, called "The Village Cut-up." It is a one continuous laugh from start to finish. They went very strongly. "The Musical Barber," the Magnolia Family, were a big hit. Black and Jones, colored singers and dancers, went very strong. Ed Gray, in monologue, very good. The Sully Family have a great act and were an immense hit. Business good.  
**ELZIE.**

**Lowell, Mass.**

**OPERA HOUSE** (Ray Brothers and Hoford, mgrs.)—Well balanced bill week of 8th, and business is good. Severin, the Lynn and company still making good headway. "The Little Girl," their sketch this week. Louis Simon and Grace Gardner, in "The New Coachman," a

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laughing hit. Ellinore Sisters, comedienne, open poorly but finish grandly. Lillian Ashley sings and dances well but isn't appreciated. Vernon, ventriloquist, only ordinary. West and Van Sicion, in "A Musical Gymnasium," good. Delmore Brothers, equilibrists, good. Kinetograph, fair.—Last week Wednesday Severin De Beyn was presented a loving cup. Bouquets to members of his company have been numerous. Miss Isabelle Fletcher and Miss Mabelle Estelle held a reception on the stage Friday afternoon. They were assisted in receiving by Miss Amy Ince.—**HATHAWAY'S** (Frank G. Mack, res. mgr.)—Eddie Girard and Jessie Gardner, in "Dooley and the Diamond," head a strong bill which is drawn from crowded houses. The act should be rewritten or renovated and the messenger cut out. The Farleys, singers and dancers, are clever.

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Carlin and Otto, German comedians, only fair. Their jokes are stale and their dance steps musty. Diamond and Smith's illustrated moving pictures receiving encores at every performance. Girl with the Drums, a former member of the Boston Fodder, is good but doesn't do enough. Five minutes could be added to her turn without becoming tiresome. The Rossow Midgets, as usual, are making good with children. Charlie Rossow's monologue fair. Vitagraph good.—**PEOPLE'S** (Harry Woodward, mgr.)—Good business continues. This week's bill great improvement over last week's. Patsy Keegan and Jack Mahan headliners. Big hit in bicycle race on rollers. Jim Nesmith, negro comedian, good. Martin and Dyle, Frenchman and soubrette, very good. Jessie Keefe, serio comic, fair. Mile

Labelle, butterfly dancer, good. After-piece, "Harry Lost Out at the Club," great.  
**JACOB A. GOLEBERG.**

**Evansville, Ind.**

**BIJOU** (George Sellinger, mgr.)—Bill week of 7 included Mr. and Mrs. Alfred Kelsey, comedy sketch entitled "Tale of a Turkey," strong hit. Sullivan and Pasquelena, impersonations, fairly successful. Carter, Waters & Co., comedy sketch, only fair. Estilita and Garbardon, Spanish songs and dances, well received. Armie Youth, singer, big hit. Trinit and Loyd, comedy song and dance, poor. Frozina, acrobat, very good. Moving pictures.  
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# VARIETY

FIRST YEAR, NO. 6

JANUARY 20, 1906

PRICE, FIVE CENTS

VAUDEVILLE

CIRCUS

PARKS

BURLESQUE

MINSTRELS

FAIRS

SIME

CHICOT

VIRGINIA EARL

ROBERT J.

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**THOMPSON AND DUNDY AT ODDS.**

Trouble is imminent in the firm of Thompson & Dundy, who direct the destinies of the Hippodrome with the unsolicited assistance of John W. Gates. To understand properly the present cause of disturbance a short resume of the partnership is necessary.

When Thompson and Dundy first conceived "The Hip," capital was required before further progress could be made.

Elmer Dundy is the "producing" member of the firm, and he interested John W. Gates in the financial end of the enterprise. Fred Thompson, who is now in Europe, is the showman of the combination. Mr. Thompson has no pretensions for any other line of work, and it is generally conceded that the "show" department of the mammoth enterprise has been highly successful.

The prices at the Hippodrome this week were increased on an average of fifty cents, the \$1.50 seats raised to \$2 and the others on the same scale. This was at the instigation of Mr. Gates, who, not satisfied with the \$25,000 weekly profit, net, which the Hippodrome was said to be earning under the old prices, desired to enforce the Wall Street rule to "get everything in sight quick."

Mr. Thompson was unalterably opposed to the raise, and secured the pledge of his partners before leaving for Europe that no action would be taken in his absence. But the opportunity was too good to be wasted. With Thompson out of the way, nothing remained to restrain the increase, and it occurred.

That Thompson had an inkling that this would be done during his stay abroad is proven by the fact that he has spent over \$250 in cablegrams pleading with his partners not to be hasty and await his return.

His return now is awaited with considerable trepidation. Known as a man of determination, the result of this action without his consent cannot be foreseen before his arrival, but that a serious dissension has been caused, which may even culminate in the firm's dissolution, is more than probable.

**PROCTOR HAS SETTLED.**

The case of Eph. Thompson against F. F. Proctor has been amicably settled out of court by William Grossman, Thompson's lawyer. The act will play Newark next week.

**I. A. L. ELECTION.**

They are going from bad to worse in the International Artisten Loge. At the recent election the head of the legal department, one Szkolny, was succeeded by Kantotowicz, which is twice as difficult to spell.

Max Konorah was almost unanimously elected president for another term in recognition of his splendid services to the order.

**WRESTLING GIRL DEAD.**

Alice Ross, of the troupe of women wrestlers now traveling with a burlesque company, died in Toledo last Monday. She submitted to an operation for an injury received in her work and did not recover from the shock.

Carter DeHaven and Flora Parker will open at the Colonial on Jan. 29.

**TROUBLE IN "DREAMLAND."**

The internal workings of the "Dreamland" corporation are not running as smoothly as might be expected with the summer season so close at hand.

Ex-Senator William H. Reynolds is the main stockholder in the concern and controls it absolutely, although many men prominent on Broadway are largely interested, and are not altogether satisfied with Mr. Reynolds' direction.

"The Senator" has announced that Ex-Sheriff William J. Buttling, of Kings County, will be the general manager. Mr. Buttling's nearest approach to directing a "show" was when, as Sheriff, he ordered the front door knobs on the Raymond Street Jail to be polished daily.

The objecting stockholders find it difficult to approve the appointment when "Jack" Hamilton, brother of "Tody," or James A. Bailey's brother-in-law, McCaddon, could have been secured, either of whom is capable.

Samuel Gumperts was the general manager for the past two seasons, but in name only. Receiving a salary of \$7,500 yearly for his services, Mr. Reynolds kept such a firm hold upon all the wires that Mr. Gumperts did not have the authority to issue a pass.

The outcome is awaited with much interest. To those conversant with large amusement enterprises the policy of installing an inexperienced man is humorous. To those financially interested it seems suicidal.

**MARINELLI AND THE ARTISTEN LOGE.**

A report reached here that at a meeting of the Artisten Loge, held in Berlin on Dec. 31, it was recommended that no member book through the H. B. Marinelli Agency for an American appearance, which would practically amount to a boycott of this agency by the Loge members.

E. Wolheim, the New York representative for Marinelli, when questioned as to this, said: "It is only true in part. The action was not taken at a regular meeting of the Loge, but was informally discussed, and really resulted from a misunderstanding. The B. F. Keith Agency wrote to the Loge saying that Marinelli could not book over the Keith circuit, and would thereby be unable to give American time. We answered that letter by informing the Loge that the B. F. Keith Agency was a vaudeville agency, and was a competitor of Marinelli. That explained the matter, and I am quite sure that you will hear in a few days that a corrected report has been sent out by the Loge."

**CORBETT MAY COME BACK.**

James J. Corbett, who elevated himself to the stage of Daly's Theatre in "Cashel Byron's Profession," has been casting around with a view of ascertaining the likelihood of immediate vaudeville booking providing that play should close.

It is said that one of the reasons that caused Fred Thompson to make his last trip to London was to complete some details regarding a Hippodrome in that town, the site of which has been selected.

**POLI IS WAITING.**

There have been no further developments in the matter of S. Z. Poli entering Boston. Mr. Poli is perfectly willing to make a fight unless he has positive assurance that his interests in other towns will not be interfered with, but the vaudeville managers generally are unwilling to see a fight precipitated and are seeking to bring about an amicable settlement. Poli does not object to the Keith invasion of Worcester, but he insists upon being permitted to do business without having the artists under engagement to him taken away by the opposition, and it is believed that some solution will be arrived at within the week.

**A PENNSYLVANIA CIRCUIT.**

The Pennsylvania Theatre Company, through its president, Edward Mozart, on Thursday last consummated an important deal in theatrical affairs and secured the control and placing of acts in seven large theatres in Pennsylvania.

Mr. Mozart has been in communication with M. Reis, of New York city, who controls nineteen houses in Pennsylvania, for some time, and the signing of the contract is the culmination of various negotiations. Under the new arrangement the New Family Theatre at Lancaster becomes the centre of an extensive circuit of vaudeville houses, beginning at the New Family Theatre, Lancaster, Penn., and including Shamokin, Mahanoy City; Grand Opera, Pottstown; Academy of Music, Pottsville; Grand Opera House, Hazelton; New O'Hara Theatre, Shenandoah; Academy, South Bethlehem; Morgan Grand Opera House, Sharon; Park Opera House, Erie, and the Majestic Theatre, Akron, Ohio. In the future all acts will open for the circuit at Lancaster. This change and arrangement will have considerable effect on the large traveling attractions, as all contracts in the houses mentioned which were booked after Monday, Jan. 15, and Monday, Jan. 22, have been canceled. No disposition has as yet been made as to the Grand Opera House in Harrisburg, the Academy in Lebanon or the Grand Opera House in Reading, but they will no doubt be affiliated along the same lines.

**M. H. GROSSMAN IN VAUDEVILLE.**

Through the kindly offices of M. H. Grossman, of House, Vorhaus and Grossman, and the generosity of Percy Williams, James F. Morton will lecture at the Alhambra Theatre in Harlem tomorrow (Sunday) morning at 10.30, on the Russian question.

Mr. Morton (who must not be confounded with "James J.") is a wide traveler with a thorough knowledge of the racial situation and troubles in the storm-brewing country. The sale of seats under Mr. Grossman's management has been large, and "the" element of the uptown district will be represented.

Harris Rosenthal, the father of Jake Rosenthal, of Dubuque, Iowa, manager of the Bijou Theatre, and of Lew Rose, of Rose and Severns, died at his home in Chicago on Dec. 30, 1905. The family were all at home during the last hours of their parent.

**AN APPEAL.**

The following has been issued in circular form by the Actors' Society. It will interest the variety profession, as for a long time one of the murdered actors was of the team of Talbot and Davidson:

My Dear Sir:—On the 15th day of last month (December), two worthy members of the dramatic and vaudeville profession, Abbot Davidson and Milan Bennett, were shot and killed by George Hasty, in Gaffney, South Carolina. Said Hasty is now incarcerated in the jail of that place awaiting trial for murder, while the hospitable and law-abiding citizens of Gaffney, South Carolina, have manifested every desire to see that justice will be done, the Actors' Society of America, believing that it is their duty to assist in all ways in the protection of the members of the profession, held a special meeting of its board of directors and passed the following resolutions:

Whereas, Milan Bennett and Abbot Davidson, two members of the dramatic and vaudeville profession, were shot and killed by one, George Hasty, for no apparent reason other than they resented an insult offered to two women of their company, Miss Verine Sheridan and Miss May Bishop, and whereas that the said Hasty is a resident and property owner in the place where the shooting occurred and the said Milan Bennett and Abbot Davidson were non-residents and were without personal friends or relations in the vicinity; therefore,

Be it resolved, That the Actors' Society of America deems it proper in fulfilling its mission of ministering to the welfare of the profession in America that it should ask for subscriptions from members of the profession to create a fund sufficient to defray the expenses of an attorney to act as consulting attorney with the authorities of Gaffney, South Carolina, and such other necessary expenses that may be incurred in order that every opportunity may be afforded the authorities to enable them to secure the ends of justice.

We hope you can see your way to help in this worthy cause, which a proper regard for the dignity of our profession demands that the Actors' Society should foster. A committee has been appointed to receive subscriptions which the Actors' Society has headed with a donation of \$250, and James K. Hackett \$250.

All subscriptions, communications and checks should be addressed to William Courtleigh, Chairman of Committee.

Very truly,

JAMES K. HACKETT,  
Secretary of Committee.

Subscriptions should be sent direct to the Actors' Society and NOT to Variety.

**BIMBERG'S NEW THEATRE.**

M. R. Bimberg will have a new theatre in Harlem; and the present intention is that it shall be conducted for vaudeville. Mr. Bimberg declines to give the site upon which the new building will be erected, but it is suspected that the southwest corner of 116th street and Lenox avenue has been chosen. Excavation for foundations has been going on for some time at this spot.

**NEW THEATRE AT MANHATTAN.**

Plans are now being discussed for a new theatre at Manhattan Beach in place of the Casino. Percy G. Williams has been offered the house for this summer for vaudeville, but does not look upon the project with favor.

**ANITA ALLEN'S SKETCH.**

Anita Allen will make her appearance in vaudeville in a Cressy sketch. The introduction will show a railway station through moving pictures, the biograph throughout having an important part. The action does not commence until the passengers are seen to leave the station and board the train, when the interior of a Pullman coach will be shown, with wheels revolving beneath and scenery flying past the open windows. The principals are now rehearsing.

Mabel McKinley does not realize the value of publicity, properly administered. It is a fault of very many vaudevillians, but few have had the opportunity lost by Miss McKinley. Philip K. Mindil, the Proctor general press representative, suggested to Miss McKinley that she write a song, dedicating it to Alice Roosevelt on her approaching marriage. The niece of the late President McKinley did not receive it favorably.



# VARIETY

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The gallery record for the Alhambra was broken last Sunday; 700 persons were in it.

Isidor Witmark, of M. Witmark & Sons, has gone to the West Indies for a short and quiet rest.

The Harveys, a foreign act, will open at Keith's in September next, afterwards playing the Orpheum circuit.

Byron Douglas, who has been in vaudeville before, is coming in again with a sketch called "The Cowboy and the Lord."

Burke and LaRue will put on a new sketch at Dockstader's, Wilmington, on Monday, for the first time.

Edwin Stevens is going to tour the continuous once again, opening on the Orpheum circuit on Feb. 4.

Rose Coghlan will open in Hartford on Jan. 29 in a new playlet called "A Woman's Wit," employing four persons.

A. O. Duncan, the ventriloquist, watched Arthur Prince at the Alhambra last week with varying emotions. His only comment was that Mr. Prince "had only one dummy."

Richard Pitrot, who returned from Europe last Sunday, has been appointed

the sole American representative for the Apollo Theatre in Vienna, of which Ben Fieher, an American, is the director.

Mary Manson, from "Veronique," opens in Gloversville, Monday, for a week's "try-out." Songs and dances are her offering, arranged by Alivene.

Clifford G. Fischer, an American representative of H. B. Marinelli, is expected to return from his hasty trip abroad on Feb. 11.

Selma Braatz, the seventeen-year-old juggler who handles heavy articles with ease, will open on the Proctor circuit May 24.

Urbani and his son, sixteen years old, will shortly appear here. The feature of the act, which is a balancing one, is the son as the "understander," while the father, who is the top-mounter, is large and stout.

Al Reeves offered Tom Hearn eighty weeks for the next two years, but the juggler is booked solid for the season and does not care to take to the burlesque field.

Joe Welch, the Hebrew comedian, will play his annual engagement at the Catholic Club, on 59th street, to-night. His visit there each year is an event with the club, it striking the members as funny to have the only Hebrew comedian with an Hibernian name in their midst.

Sherry's had a vaudeville entertainment one night last week at a banquet given by the Hudson River Tunnel Directors. Most of the men were somewhat aged, so the knowing agent arranged to have mostly "girl acts," which were more appreciated through the quantity of wine consumed before their appearance.

F. F. Proctor is experiencing some difficulty in having all artists booked for Albany and Troy play New York on the

## To the Vaudeville Artists of America:

VARIETY has received numberless complaints in reference to the pernicious evils now existing in vaudeville detrimental to the interests of the artists. We suggest the advisability of all artists whenever assembled discussing the formation of an organization embracing the artists of America for mutual self-protection and co-operation.

Sunday closing the week of their engagement up the State. Those who object strenuously have been relieved from that day, but few artists care to make a statement in this regard for fear of future difficulty in securing bookings in the Proctor houses.

Will M. Cressy has been booked by Keith to play forty weeks next season on the Keith circuit alone, playing only nine houses for the full time,



"What you goin' to do when the rent comes 'round?"

giving six different sketches alternately. The Keith people agree to give each sketch a full and complete scenic production, employing all necessary people required.

Walter Daniels, the impersonator, wishing to follow professional ethics,

doctors did to him in Omaha was plenty, both in the flesh and the pocket-book.

Gould and Surat were offered time over the Keith circuit at the usual "cut." Mr. Gould decided that Mr. Keith needed his act very much worse than the act needed Keith and refused to contribute any portion of the amount deemed necessary each week by the Keith management to pay the salary of what is considered the feature of all Keith bills—namely, B. F. Keith himself.

Myers and Keller are somewhat mysterious regarding a Broadway theatre which will shortly be changed into a vaudeville house. This firm will have the booking of the new theatre, the name of which is not disclosed, and will then have eight weeks' time to offer in Greater New York.

Ben Welch, the Hebrew comedian and brother of Joe Welch, has decided to return to vaudeville next season. Myers and Keller, his agents, booked him for forty-seven weeks over the Orpheum circuit, Keith's and their Greater New York time.

Mr. Welch will have as his offering the familiar Hebrew impersonation; also an Italian character, the change being made upon the stage.

Charles Leonard Fletcher has resumed his bookings. He writes that what the

# NEW ACTS OF THE WEEK

**MAUDE FEALY.**  
**"ROMEO AND JULIET."**  
**PROCTOR'S FIFTH AVENUE.**

It is impossible to imagine that the immortal William Shakespeare had heard of vaudeville in his day, nor has vaudeville been greatly interested in his plays in its day, but Miss Fealy last Sunday evening at Proctor's Fifth Avenue Theatre "tried it on" by giving the balcony scene from "Romeo and Juliet" "straight." John J. Farrell was the love imbued Romeo. Miss Fealy was a sweet looking Juliet, while the fervor of Romeo's love appeared only in Mr. Farrell's movements, his enunciation being scarcely intelligible. No criticism is required, however, for there were extenuating circumstances for the production. The main point is: "Will vaudeville stand Shakespeare?" And the answer is the reception received at Proctor's. The audience had manfully listened to 15 minutes of blank verse, and when Juliet dropped her sash over the balcony for Romeo to kiss a general titter swept over the house. The little applause given was "manufactured." Miss Fealy and Mr. Farrell were disappointed perhaps at their reception, but Proctor's had been helped "out of a hole" by having the headliners appear. At the afternoon's performance Miss Fealy gave the sketch which she used at Springfield last week for her first appearance in vaudeville. The subject being the labor question, Mr. Luescher considered it impolitic to risk a second hearing at the Fifth Avenue (perhaps for other reasons also) and the balcony scene was hastily agreed upon. It served its purpose, and others may be warned from attempting anything of the kind except as shown in comedies of "Her Last Rehearsal" class. *Sime.*

**JOE WELCH.**  
**HEBREW COMEDIAN.**  
**HAMMERSTEIN'S.**

From vaudeville to "The Peddler" and back once more to the old stand is Joe Welch's record. There is no cause for regret over his long stay in the legitimate, for he comes back into vaudeville with brand new ideas. Monday afternoon at Hammerstein's Welch appeared on the stage leading two East Side youngsters by the hands, and it made a hit. The "Yiddish" boys have a few lines to speak, and Welch will undoubtedly develop the opening, allowing the "kids" to remain longer on the stage. It would also be advisable to have them come on again for the encore. His dialect is as good, if not better, than ever, and he has acquired a greatly improved method of speech since he was last seen in the varieties. The talk is first class, although very slangy, the better part of it hinging on what his son said while under the influence of opium. Not giving a proper explanation at the commencement, a number in the house do not get the full humor, but laugh, nevertheless, for it's funny anyway. Welch is welcome back. Anyone who can originate should be anchored to the vaudeville wheels. *Sime.*

**PATRICE.**  
**"GLORIA."**  
**HYDE AND BEHMAN'S.**

This is a sketch taken from one of the melodramas Patrice has appeared in during her "legitimate" days. There is not a great deal of action and considerable pathos. Chas. Hutchison and William DeWolfe supported. Twenty-two minutes is the time required, and the piece should be cut four or five minutes. It will then stand as a neat little dramatic playlet, which could be incorporated in any bill needing that for balance. Patrice gave a good performance, but Chas. Hutchison showed to the best advantage. Mr. DeWolfe was acceptable, without having the burden to bear. The audience seemed to like the sketch very much. *Sime.*

**THE MASCOT MOTH.**  
**THE BURNESE GONG.**  
**ILLUSIONS.**  
**COLONIAL.**

Maskeleyne and Devant (it is Maskeleyne and Cook no longer) will be getting themselves disliked if they do not awaken to a realization that Americans no longer like to be fooled, in spite of what the late P. T. Barnum said. They sent us Paul Valadon, said to be "the best sleight of hand operator in England," and some of our early turn magicians were found to be his equal. Now they have sent over Max Sterling and a shabby outfit of apparatus to show us the above named illusions. The gong trick was shown first, and the Martinkas and Doctor Saram R. Ellison, the amateur magical expert, kept one move ahead of the trick throughout. No new principle is used and the result did not particularly impress the audience. Three assistants are employed. One, a girl, is produced from behind a small screen. A combination of a trunk, a cloaked assistant and the screen enables her to take her place without the least discomfort. They could bring in a ton of coal the same way. She is placed in a trunk with a false back. On this is placed, in turn, a raised platform with a six-inch space blocked out with cloth of the color of the backing. A man stands on top of this and lets fall a cloth held in his upraised hands. The girl climbs up, takes the cloth from him and he drops to the trunk. The girl is then taken to a De Kolt's "vanishing lady" chair and conceals herself in a staircase placed beside the platform, the trick being given away by the extra effort required to back the staircase against the scenery where she effects her release. Meanwhile one man has been placed in a cage at the opposite side of the stage and a curtain is dropped before him. There is a mirror at the side and he makes a substitution with the other man, who in turn changes places with the girl. The inexhaustible bottle is shown in the form of a kettle as an interlude while the stage is being changed, and then the Moth is produced. The girl is mounted on an Astarte boom but is disengaged in the centre of the stage. Two gauze wings are brought together over her head and a wire framework supports the fabric while the girl goes through the trap. Monday evening, when the fabric

was jerked away, about five feet of post was shown which some one had forgotten to withdraw. The act may please when it is better worked out, but the apparatus is in a shockingly bad state, suggesting a hard tour through the English provinces without subsequent renovation, and Sterling is no comedian, though he thinks he is, and spoils the effect with his talk. The mirror in the cage shows a reflection for some eight inches where the glass has been unevenly cut, and there is a similar want of detail through the entire act. Its future depends entirely upon the improvement made. *Chicot.*

**FIVE ROMANOS.**  
**DANCERS.**  
**COLONIAL.**

This is a small but decidedly showy dancing turn with a foreign accent. The best work is offered by a toe dancer, who seems to be less than the Gerry age and whose work appears more effective from that cause. No child of sixteen could do some of the work she accomplishes, however, and the Gerryites need not worry. Several real drop splits are accomplished in rapid succession and the toe work is excellent. The others form a sort of chorus and work as a quartet, performing all of the regulation tricks with fair finish. The act is dressed well, is well laid out and makes a better impression than would a more important turn with inferior showmanship. *Chicot.*

**CHERIDAH SIMPSON.**  
**"CITY GIRLS."**  
**ALHAMBRA.**

"The City Girls," from the "Prince of Pilsen," now appearing in vaudeville under the management of M. S. Bentham, have had a new leader since Monday last, when Cheridah Simpson replaced Truly Shattuck in the role of "The Widow." The change has been for the better. Miss Simpson has a far better stage presence than Miss Shattuck, who, while appearing in the act, gave more thought to her vocal efforts in the solo than the welfare of the performance. Miss Simpson works with the girls, and the girls are doing much better and with more vim as a result. Wednesday night four encores were demanded of Blanche Burnham as "Miss New York," Carolyn Lilja, Beatrice LaMour and Bessie Reno, representing San Francisco, New Orleans and St. Louis respectively, threw dash into their dances. May York is handicapped through having to represent Philadelphia. Her looks suggests liveliness, and she should be tried out under a live city. *Sime.*

**SISTERS CELESSE.**  
**JUGGLING.**  
**PROCTOR'S TWENTY-THIRD STREET.**

A trifle out of the ordinary in idea, if not in accomplishments, the Sisters Cellesse, "Parisian Lady Jugglers," made a fair hit in the early half of the program. One of them dresses as a boy in blue velvet; the other wears a rather shabby girl's dress of the sort appropriate to a child of six. She makes her entrance trundling a doll's perambulator, but forgets her part when she gets down to work. She is the real worker of the duo, the other contenting herself with handing the objects to her sister. The work is of the old-fashioned sort,

oranges, plates, bottles and parasols. It is not good enough to command better than second or third place on any bill. It would be improved somewhat by better dressing and style. *Chicot.*

**MARRIOTT TWINS.**  
**CYCLE SPINNERS.**  
**PASTOR'S.**

Somewhat disappointing in their big tricks, the Marriott twins offer some capital work as cycle spinners. They handle safeties, tandems and ordinaries in really clever style, keeping them in motion much after the fashion of gun jugglers. They have a number of combinations to lend variety and until they tackle heavier work do nicely. The cycles are trimmed of their pedals and most of the spokes to reduce weight and the handle bars are run parallel to the saddle, otherwise they appear to be ordinary machines. They also twirl a runabout and automobile; the latter the most unconvincing thing ever shown on the stage. They would do better to cut it out. The runabout is stripped of its fifth wheel and other running gear, but is less fakely though very light. This is made to revolve several times, the auto is turned only three twists before it is dropped. With the auto out it would make a good act for a small place. *Chicot.*

**CHARLE REYNOLDS.**  
**ICE SKATER.**  
**ST. NICHOLAS RINK.**

"Novelty" has been such a prevalent cry in vaudeville that it is surprising that Mr. Reynolds, with his original idea of ice skating on the stage, has not been grabbed up by some enterprising manager or agent. Reynolds has an oblong box eight feet wide by sixteen long and eight inches high. It runs on ball-bearings. Apparatus is carried which freezes ice in the box level with its surface. Mr. Reynolds, assisted by Belle Butler, skates upon this surface, showing all the figures known to fancy skating, besides toe dancing and "spinning" on skates, which would carry the act to success by itself. Reynolds does not depend upon the skating alone for success, however, it is the novelty of skating on ice upon a stage. With a mirror arrangement no movements will be lost to those in the front rows of the orchestra through the height of the box, and the light effects give the impression that the skater is on air, although the flash of steel and the "slish" of the skates will remove any doubt of the "mystic," which is not depended upon. Mr. Reynolds has won the world's championship for fancy dancing in competition several times. There is small doubt of the success of this act in vaudeville. *Sime.*

**BARTLETT AND SULLIVAN**  
**SKETCH, "DEAD GAME."**  
**GOTHAM, BROOKLYN.**

The first of a series of weekly professional try-outs to be given at this house on Friday nights. The principals are newcomers to the continuous, having been identified heretofore with the legitimate. May Bartlett was with Charles Hawtree in "The Message from Mars," and before that in the London production of "Lord and Lady Algy." James F. Sullivan formerly played leads with the Pacific Coast Stock Company. The methods of both show the effects of



their polite training and a decided lack of the vaudeville appreciation of the value of time, working up to their points too slowly and often failing to make them tell. The sketch itself is by Campbell McCullough and gives promise of developing into an acceptable act when the dialogue has been pruned and made crisper and the comedy business worked out. The lines are bright at times, and the story, although hampered by superfluous talk, adapted to vaudeville purposes. The plot details the experiences of a husband, the victim of a too solicitous wife. He brings home a skeleton, the property of a medical friend. The comedy develops in the efforts to keep the knowledge of the horror's presence from his wife. The comedy is perhaps too polite and dignified as the work now stands, and the pair should "clown it." *Coke.*

**BILLY JOHNSON.  
DANCING AND SINGING.  
KEENEY'S.**

The ex-member of the Cole and Johnson combination is supported by four colored girls, two of them being very light and the others of the medium shade, and of distinct negro type. The act opens in a jungle scene, the girls being robed in rather inappropriate Oriental garb, while Johnson wears brown tights. Johnson next does a plantation song before a cornfield drop, followed by a military number by the girls, the drop being shifted to a war scene. A ball-room scene closes the sketch. Johnson is in evening clothes and the girls in multi-colored princess gowns. "Evolution of the Negro" is the title.

In its present stage the sketch lacks snap and smoothness, but may work down into a fairly acceptable offering. Johnson's plantation song is the best of the act. *Coke.*

**CAPRICE, LYNN AND FAYE.  
DANCING AND SINGING.  
HAMMERSTEIN'S.**

A sumptuously dressed and altogether acceptable act of its sort, with the accent strong on the dancing. The girls are all three of attractive appearance, shapely and can dance more than a little. Their singing, while by no means of extraordinary merit, is up to the inconsiderable demands made upon it. In the important matter of gowns Agnes Lynn carries off the palm with a short skirt creation of black velvet puffed into crinoline shape by a billowing cloud of light blue chiffon. The effect of this combination and Miss Lynn's blond complexion is striking. Miss Faye and Miss Caprice wear pink. *Coke.*

**LOUISE MONTROSE AND AUTO GIRLS.  
NOVELTY ACT.  
AMERICAN.**

Very good of its sort was the new act shown at the American Sunday evening. The opening is an auto song, appropriately costumed, in which the four girls assist. While they are changing their costumes Miss Montrose fills in with imitations. The girls come back in the rolling chair song from "The Belle of Avenue A" and go to a cowboy song in which they are dressed as cowboys and girls, finding opportunity for the effective use of lariat. Miss Montrose should sing the second verse of this

song as a solo, she should further plan the act to permit her to regain her breath between numbers. One of the girls spoils the balance of the choruses by seeking to emphasize the fact that she is an alto. She should be restrained. Otherwise the tonal volume is good and the chorus is willing to work. It is a very good act of its kind; one of the best, in fact. *J. R.*

**MADELINE DISTON.  
"THE GIRL WITH A SPECIAL."  
AMERICAN.**

One of the novelties on the Sunday night bill. The opening is an unnecessary announcement by the stage manager, who reads from a telegram that Miss Diston has missed her train but that she has hired a special and will arrive in about thirty seconds. The house is darkened for the moving pictures, which show a train arriving at a station. Miss Diston is seen alighting, and as the lights go out the picture is continued by her appearance through a slit in the drop where the pictured artist was seen a moment before. The connection was not made closely Sunday and the idea was lost to some. She hands her music to the leader and goes into a singing act which is only fair. *J. R.*

**WHITE CITY QUARTET.  
SONGS.  
AMERICAN.**

This is all that is left of the James T. Powers' act, these men having been associated with that dolorous comedian. They suffered from nervousness and were amateurish in their work throughout. George Donaldson, the comedian, has borrowed plentifully from other acts for jokes, which he spoils, but the four managed to please the audience. The best thing in the act was the coon song sung by the baritone. *J. R.*

**MARY DUPONT & COMPANY.  
"LEFT AT THE POST."  
JACQUES,  
WATERBURY, CONN.**

Mary Dupont presented for the first time her new sketch by John W. Cope this week. It deals with a bride who has been deserted at the altar, and who in her scorn of all mankind announces her intention of marrying the first man she sees. He happens to be a messenger from a millinery establishment who calls to deliver a new bonnet, played by Willard Hutchinson. At the first performance the playlet abounded in vulgarity, which was displeasing, the house manager ordering much of it cut. After this the effect was better, but there is no dramatic possibility, the whole affair being a hodgepodge of horse play. The final scene where Miss Dupont is crawling along the floor clinging to the messenger's legs is anything but funny or edifying. Monday afternoon Miss Dupont missed many of her lines, and was constantly asking for cues. Miss Dupont is far too clever an artist to try with an act of this nature. It is not suited to her at all. The best part of the playlet was that taken by a local young woman who accepted the role of servant girl. *Arthur H. McKechnie.*

**MATTIE KEENE & CO.  
"BAMBOOZLE."  
GLOVERSVILLE, N. Y.**

Mattie Keene and Company presented for the first time on any stage Ella Wheeler Wilcox's new comedy playlet in one act, "Bamboozle," at the Family Theatre in Gloversville, N. Y., Thursday afternoon, Jan. 11. "Bamboozle" is the name of a gold mine supposed to be located in Arizona, but the action of the play takes place in the office of the Arizona Blade, where Miss Keene presides as editor. The plot briefly stated is this: Miss Keene (the editor), having formed an attachment for a Westerner (Percival J. Moore) and about to be compelled by parental tyranny to marry a preacher, has come to Arizona and started a newspaper. Having been unable to attract her affinity's attention by fair means, she resorts to a public roast through her paper regarding the recent discovery of a valuable gold lode, in which she refers to the innocent miner, John Welsher by name, as a "piker," and also adds that, "since the new mine has not been named we shall call it the 'Bamboozle.'" This article has the desired effect. The "piker" calls to make the editor "eat his words," never suspecting that the editor is a woman. This is her opportunity, and she seizes it. He falls in love with her on the spot, and after things are running smoothly she tells him who was responsible for the article and is forgiven. The sketch is straight comedy with nothing cheap, on the one hand, nor any pathetic "relief" upon the other. Mr. Moore as "Welsher" is fairly successful in his interpretation. J. H. Phillips and Miss Lawson, in minor roles, made the most of their opportunities. Miss Keene fits a very difficult role to perfection, indeed it would appear to have been written around her personality. The play is a go from the start and is the brightest sketch of its kind ever seen here. With it Miss Keene and company can monopolize the black type on the two-day circuits. *Wilfred Mowers.*

**H. W. TREDENICK AND TEKLA FARM.  
"18 MINUTES OF COMIC OPERA."  
GLOVERSVILLE, N. Y.**

The initial performance of this act was given here on Monday, January 8, at the Family Theatre. H. W. Tredenick, the comic opera baritone, and Miss Tekla Farm, late of Mme. Schumann-Heink's company, were heard for the first time in an oddity entitled "18 Minutes of Comic Opera." The act is constructed on the lines of a travesty on modern comic opera, and during its action Miss Farm has ample opportunity to show a very pleasing soprano. Mr. Tredenick looks after the comedy, and proves himself capable of bringing a laugh at any time. He plays the part of a member of the ballet, and his make-up reminds one of Rose Snow as the Fairy Queen in "The Gingerbread Man."

Altogether Mr. Tredenick and his comedy and Miss Farm, with her voice and regal beauty, have a most entertaining act. During the action of the piece selections are rendered from "Olivette," "Mascotte" and "Girofle Girofia."

*Wilfred Mowers.*

**UP TO THE MANAGER.**

The leading vaudeville managers of this country have large incomes derived through the employment of vaudeville artists; some of them are quite wealthy from the same cause and have chains or circuits of vaudeville theatres, besides having attained positions of prominence in the theatrical and business world through their vaudeville interests.

But what has one of these managers ever done for a vaudeville artist? The manager employs the artist to appear at his theatre because he is compelled to, but has he ever attempted to better the artist in his condition, position or work?

The manager is so engrossed with the business end of his enterprise that he has thoroughly overlooked the artist. In fact, in one or two known instances a manager has thought himself so far superior to the people who are his main support that personal interviews with the "high mogul" have been denied.

Vaudeville has been pushed forward so rapidly, at risk of its own welfare, that it behooves the managers to take heed. It is not a question of whether an act is good enough to play his house, but what can he do for that act and all acts looking towards improvement and the stability of the business.

An "Uncle Tom's Cabin" company carries a stage manager to overlook the performance, even a burlesque show has a stage manager, but who supervises the work of a vaudevillian? The house manager who sits out in front Monday afternoon, looking for faults to help out a good looking report to his superior?

Why don't the leading circuits employ a traveling stage manager, to go each week from house to house, looking over the acts, suggesting here, cutting there and giving the artist the advantage of advice by competent persons.

It will help the artist, it will help vaudeville. The picaresque argument that others who do not join in the cost will receive the benefit likewise cannot prevail, for the reason that the vested interests of the larger managers demand that some attention of this sort be given.

The managers must give more attention to the artists. Without them their theatres must close for vaudeville. "We must have acts." It's an old cry. Instead of wasting your money on "gold bricks" devote some of it to the betterment of the acts you now have at your command.

Therese Dorgeval and Blanche Chameroy are having an act put together for a joint appearance after Mlle. Dorgeval closes an engagement over the Keith circuit commencing Feb. 12. Both have appeared in the French capital and intend to have an act away and altogether from what are known as "sister turns." *S. J. S.*

**GRATITUDE.**

Percy G. Williams received a cablegram on the 16th from Albert Chevalier in commemoration of his opening date at Mr. Williams' houses one year ago, and told the manager that himself and wife were at that moment drinking his health at Bexhill on Sea from the loving cup received by Chevalier while here as a souvenir of his visit from Mr. Williams.

# Shows of the Week

## ON TIPS.

Editor of Variety.

Sir.—Please let up on the actors a little and start in on the stage hands about the tipping graft. It is impossible to get by nowadays without feeling all of them, whether they do anything for you or not.

### ONE WHO HAS TO TIP ALL.

The above letter is from an artist now playing an out-of-town house, but the tipping nuisance is not confined to any one locality. It is as widespread as the other "grafts" which exist, and there seems to be no way in which the matter can be avoided unless the manager is willing to give more of his personal attention to the matter, with the artists' help.

The situation in the vaudeville houses is becoming worse than that which exists in England and on the Continent, for over there a small tip is thankfully received while here more money is demanded and paid.

It is not known whether the stage hands have a system of marking down baggage, but it is certain that those who refuse to give up blood money to the stage hands for performing services for which they are paid by the management, are marked persons and have to do without many of the courtesies.

The performer is in part to blame, for there was a time when the Keith management made an earnest and honest effort to stop the graft in its houses and was defeated by the artists themselves. There was a time when at the Keith house in Boston, the star dressing room was frequently assigned to some three-day act willing to pay for that privilege. That has been stopped but there are itching palms on the Keith stages as well as everywhere else. Complaint to the management of any house would stop the evil and if the performers would get together and agree to tip only where extra service was asked, the managers would attend to the rest.

The trouble is that until there is some iron clad agreement to this effect, the individual will not dare get himself disliked, and so the evil grows.

When a stage hand is pressed into service to help out in an act it is but fair that he should be tipped five or ten dollars, since he saves the artist the trouble and expense of carrying a man for the part. Artists having heavy stage settings should also expect to reward those who are put to extra trouble, but the average player should not be expected to pay tribute simply because he is playing in a theatre any more than he is entitled to exact a fee from the stage hand for having made the scene shifter's job possible.

There are few managers who would not be willing to aid the artists in a crusade against tipping, but they cannot devote their time to standing about the stage to catch their stage crew red handed and as a result these men shake down the actors with the regularity of a ward man making a collection trip. Let the artists get together and this and other evils would be abolished.

James Thornton appeared at Miner's Bowery last Sunday evening. It has been years since "Jim" showed professionally in that part of the city.

## NEW YORK.

Cyclonic finishes are frequently referred to, but there is an actual cyclonic finish to the Dockstader Minstrels at the New York. The final curtain drops upon a scene of destruction with one small negro baby staring curiously at the departing audience. The cyclone is a fine product of the magic lantern, with luminous rain and lightning more real than the genuine article. It comes at the close of a little scene in which the entire company takes part and which introduces one of the funniest property horses seen in town in many a day. This scene is something of a departure from old-fashioned minstrelsy, but for the greater part of the program the show is more like the original form than has been seen of late. There is the familiar first part with the singing, dancing and comedy acts alternating after the men in the audience have come back from seeing their man. In the first part there are the same old jokes, veterans of the early sixties, concluding with a kind-applause tableau of Roosevelt leading a charge up San Juan Hill with an American flag formed in the sky. It is rather poorly done but gets the hand-claps. Mr. Dockstader devotes his first part time to the promulgation of "Everybody Works but Father." He also has a scene with a talking machine—an idea used for some time by Richie W. Craig. Neil O'Brien and John King have comedy chats and songs, Manuel Romain sings with his head tones only, William H. McDonald goes to the other extreme and sings from his toes, and there are others who contribute. Effective use is made of an organ as an addition to the orchestra. The best dancing act is the third number of the first part, a dancing specialty in a watermelon patch done in soft shoes. It is picturesque and graceful and Mr. Dockstader can farm this out to advantage in the spring to the vaudeville managers. The other big dancing number is a clog done by twelve men who are discovered in a studio scene. The Foley boys are in both numbers, though they are not featured, care having been taken that they do not even have their names together. Dockstader uses the same setting for his opening, a huge album being shown in which are life-size enlargements of portraits of the famous minstrels of the past. The last page shows Mr. Dockstader in person, and he comes down to make a few remarks. A tour in a rubberneck wagon forms his second number and is a natural continuation of his airship idea. The lecture is not particularly clever. He stops in the middle and makes his escape, the passengers pursuing. The white drop is lowered and there is shown a "chase" film which ends with the pursuers being thrown from a drain pipe into a brook. The lights go up to show the minstrel sitting in a painted pipe on the same curtain. The act is not up to standard except the pictures. There is a screaming farce put on by O'Brien and a singing specialty offering the olden song favorites. The performance appeared to please tremendously, and it is a smart and entertaining show in the aggregate.

## COLONIAL.

"The Mascot Moth" and the Romanos, who are reviewed in New Acts, are not the only attractions at the Colonial this week. There is the Karno troupe on a return date and going very well indeed. There is little to the act except the drunken man and the orange throwing, but there is so much action to the turn that even with an inferior offering of comedy the movement saves the day and sends the audience away with the belief that it has been hugely amused. The Patty Brothers, with their fine head work, lose a little through their lack of parade. With the vaudeville-wise in the audience the act is the better for this absence of display, but with the others their ability to stay head to head for an extended period does not appeal as it should. The head walking makes a splendid finish and sends them off the stage to the proper applause. Dialect comedians would do well to study the announcement of the head walking made by the other artist. His English is a wonderful thing indeed. Carleton Macy and Maud Edna Hall have worked out their act until it stands for headline honors. More of this effect is contributed by the artists than the author, for in the original form the lines were tame and tiresome. Now the dialogue is bright and Miss Hall's double chance as the real wife and the sporty dream-wife who is her exact opposite, stamps her a really clever woman. Macy is developing some bad mannerisms. His speech is sullen and he hugs the delusion that he is effective because he snap out his speeches. He is supposed to be in a bad humor but he need not suggest that he is suffering from the rabies to emphasize that point. Hawthorne and Burt have a good act because the men work along new lines. The He-brew comedian does not overplay, and through this absence of exaggeration scores his points as strongly but with legitimate effect. A slight improvement in the lines would brighten the turn. James F. McDonald has a life history in a song of about seventeen verses. They tire before the close. He should put in something shorter or else condense what he has. He has an awkward manner on the stage, assumed apparently to heighten the effect of his work. He achieves an opposite result. Some of his work is distinctly good, much of it is better than the average. Al-burtus and Millar have the second turn. Mr. Al-burtus loses in his comedy at each return. The work he offers now is disjointed, without sequence and largely without humor. The effect is still further depressed by the nonchalant air with which he wades through the act. He will have to work more smartly and more intelligently if he wishes a lasting success. The Nicholl Sisters gained many laughs through setting a good example themselves, and there were some pictures to wind up a show that is possessed of many points of merit.

There is a new act in the London halls in which a sea lion rides horseback and juggles at the same time. The troupe is worked by Mile. Juliette.

## TWENTY-THIRD STREET.

Seldom is there offered a greater variety of good features than figure on the bill at the Twenty-third Street this week. There is both comedy and novelty, the latter being supplied by R. A. Roberts, who is showing his protean act here. Much of the objectionable comedy has been eliminated and the rest has been so modified as to be practically without offense. As a result the clean-cut acting of this clever artist stands out more clearly and it is now possible to enjoy his good work without lamenting certain features. It is seldom that England has given us a better act, and it is to be hoped that before his return Mr. Roberts will offer his new specialty. He had a little trouble with the lights Monday afternoon (for which the house, not he, is to blame) and this at times lost him the effect of his play of expression, otherwise he was seen to splendid advantage and roused to applause a cold audience. For the first time in a Cressy sketch Blanche Dayne really has a good chance to act. As the leading lady in "Town Hall To-night" she sinks her own individuality in the part of a woman who might have come in from the backwoods circuit to play the role herself. Cressy is good as the Poo Bah of the Town Hall, and the act stands one of the best he has written, either for himself or another, although some of the best laughs are for the theatrically informed only. There are enough of the others, though, to make the act a hit anywhere. Reno and Richards have their acrobatic foolery and please as usual, while Mitchell and Marron exhibit their two-man-power minstrel show. They have some viciously old jokes and they still sing "Silver Moon," when the rest of us are trying to forget it, yet they seem to please. They should not announce themselves as "the originators of the two-men minstrel company." Credit should go to the Crane Brothers, who use three men. The Six Cuttys play and sing. We like them best when they are not singing. It is a very effective act and one that demands attention. Avery Strakosh sings for her second song the same one the Cuttys sing, which shows bad stage management on the part of some one. Miss Strakosh is in good voice and pleased with three songs, the last of which, "Annie Laurie," is splendidly sung. The Deltons have their head and hand balancing to get them applause, and they are new here though not to the town. Harry B. Lester bills himself as "The College Boy Comedian," which is not only some one else's property but incorrect. He would hit nearer the mark did he announce himself as a matinee hero. He ogles too persistently. Mr. Lester would do better to pass on to the next joke when the audience refuses to laugh instead of waiting for a reversal of the verdict. He has some poor jokes—including two indecent ones—but his imitations are good. McGloin and Smith dance well when they get down to that part of their act, but they sing one of the songs voted at the last election. The Sisters Celesse are found under new acts.



# By Chicot

## HURTIG AND SEAMON'S.

There is a brisk little show and good business up at Hurtig and Seamon's, where Louis Hurtig writes passes on the dead-head's hands to save the trouble of filling out a blank. Nellie Seymour and Josie Allen very nearly start something with a change specialty. They start in with colonial dresses, and while Miss Seymour works forward to a Bowery tough girl, Miss Allen looks backward until she arrives in ancient Greece in clinging robes over starched petticoats, a luxury probably from the original Troy laundry. Miss Seymour's tough is about all there really is to the act, and that is staler than last year's egg. The act lacks balance and symmetry of form. Lizzie Evans and Harry Mills in "The Old Love," pleased more because of their work than the dialogue furnished. The idea is good—a divorced man who stumbles upon his wife while looking for board, effecting a reconciliation, but the text is not smart. The Four Emperors of Music made a good article of music, but the comedian is little more than fair. In spite of the fact that he works harder than a truck driver. Were the will taken for the deed, he would be a fine comedian. As it stands, the work needs pointing up. Walter Daniels imitates Mansfield as Dr. Jekyll and Mr. Hyde, and does some other things which seem to please the audience. He makes up on the stage and fills in the time while he is changing his face with a rather poor quality of talk. He had to come back three times after his last imitation, which is a very good piece of work. Emma Francis could have billed herself as "Imported" had she wanted, for she made the Frenchiest little figure in a spangled dress of red and white, doing her acrobatic work in bloomers to match the skirt. The spangles keep her work down but she has two of Hassan Ben Ali's boys to help her out, and they have some of the best tumbling that ever bore that well known trade mark. Miss Francis has taught them to dance, too, and the act frames up in splendid shape. The Olifans offer all the trick work they ever did, and have to work in pairs in order that they may not have to lose time in the changes. It is mechanical comedy for the greater part, but it had some appeal. Billy Singleton Clifford seemed to have an idea that he was a one-man show, but he remembered a supper date in time to let the rest of us get across the street, too. He sang the three or four songs that were in his act, and then he had a man out back to ask him for others. With "Everybody Works but Father," he had father working, too. Those who could not sing whistled, and those who could not even pucker stamped their feet. It reminded one of the summer days when Harry Bulger used to sing "Mr. Shakespeare" on the New York roof. Some singers are able to reach the gallery, but Clifford had the whole house helping out. He has no new monologue material, but that did not appear to matter. The Peri Sisters had their singing and dancing to fair effect, and there were pictures to close the show as usual.

## PASTOR'S.

Klein, Ott Brothers and Nicholson head the bill at Pastor's this week, and by tempering the wind brasses to the small house get through without misunderstanding with the audience. It is one of the good points of this act that they do not blow their biggest, whether the house be large or small. They are giving their usual finished performance and please the Pastorites mightily. Dixon and Holmes made more of a hit than their material would indicate. It is a pity that they do not devote more thought to their offering. With better stuff they could double their importance, but they appear to be content to get along with an ancient offering which does not give scope to their cleverness. Another man with old material is James B. Donovan, who, if he depended upon his talk, would never happen. He has a personality of the largest dimensions, and what he has to say seems funny until you think it over after you have left the theatre. He has Rena Arnold with him because he is lonesome working alone, and he thoughtfully provides a boy to talk to instead of the orchestra leader. Others who make the leader act as a partner would do well to follow his example. Miss Arnold is dainty in appearance and works well enough, but his personality is the real star and gets Donovan several recalls. He has a Broadway drop almost as funny as Cressy's and he has a bad trick of recalling his former partnerships—matrimonial and professional. It is in bad taste. The Three St. Felix Sisters sing and dance. They are better when they dance. Jeanne Ardell has four small blacks to furnish the ginger she lacks. The children are badly dressed, one of the girls the other afternoon having a rip four or five inches long on the knee of her stocking. The act offers some good dancing from the children and in an unassuming way pleased. Edgar Forman would do better with cleaner costumes. The day of the filthily dressed tramp is gone, and with it those who will not reform. Forman will tag on to the procession if he will not be warned. His material is only fair and he spoils it by forced laughs in which the audience does not join. Le Smyth and Abacco have some barrel jumping that is worth watching, and the Burkes have trick piano playing and singing. The woman sings well but is ill at ease. With greater confidence in herself she would be better. She should realize that she has nothing to be ashamed of and brace up. Janet Barrington has illustrated songs with some motion pictures that do not enhance the value of her work. She should stick to the slides and leave the films alone. Elizabeth Miller is another vocalist. She should never again wear red gloves with a white dress, and she needs arm shields. Her voice is not better than fair and she is somewhat out of place here. Ben Meyer does a little very good hand balancing and some juggling stuff that is not good, and Villiers and Lee make an unnecessary fuss over some very ordinary dancing and acrobatic work. The Marriott Twins will be found under the New Act heading.

## EIGHTH AVENUE.

There is a burlesque company over at the Eighth Avenue this week that is worth noticing for several reasons. In the first place, they have two burlesques that are funny without being filthy, and again, when they they have a lot of girls on the stage wearing pretty costumes (and they are pretty) the lights are not hidden behind a smoked glass masquerading as a "light effect," but the spot light is kept burning brightly that they may be seen. The Whallen Brothers and Martel, who own the show, should feel proud of themselves. Another innovation is the hiring of a woman who has had real ballet training; not in a place where they teach toe dancing, but in a real ballet school. She is Bartoletti, and she has put on some good effects for the chorus, in which she takes a part. The girls are for the most part good looking without being heavy enough to be too much of a good thing, and there is some idea of comedy to the two plays. The first part is one of those running-for-office things with a comedy relief in an idea borrowed from an old English farce—the discovery in his pocket of an article stolen from a man found dead by a roisterer who does not remember the happenings of the night before. In this case it is a watch, which serves as a basis for a practical joke. There is another practical joke—this time on the audience—in Grace Patton, who can neither sing nor dance, and yet who is made a soubrette. M. J. Kelly, who has the chief comedy role, plays with a fairly certain touch. He is broad in his effects, but not the crude burlesque Irish comedians too often are. The others serve to fill the stage, but do nothing to make a name for themselves. In the afterpiece things are different, for Dick Brown and Tom Robinson have some good comedy work as a pair of Rubes, but spoil it by making this the excuse for a rural band; an idea done to death in and out of burlesque. Alma Kelly plays a tough girl without unnecessary toughness, but the rest still have a cipher after their record. Brown and Robinson will never get past a big stage manager with their present offering. Jokes dating back to the Spanish and Boer wars are not up to date. The parodies they sing are as poor. Strouse and Young have a singing act that is just good enough not to be called bad. The hit of the act is Miss Young's appearance at the close of the act in white tights. The gallery called the tights back twice. The Exposition Four were a strong hit. The comedian is tempting fate by trying to imitate Tenny, of the Waterbury Brothers and Tenny. It is bad. The music is good, though they do not want choir boys in burlesque houses. Sherman and Fuller would do well to cut out their very weak imitation of Rice and Prevost and stick to their own ideas. They have some good ones, which need toning down for the straight houses. The encore is capital; quite the best thing they do.

## CORKS ON IMITATORS.

"How's the materialized Booth?" asked the head of the table as the Human Corkscrew drifted in and took a place in the circle.

"All off," replied Corks. "I could drown my sorrows in drink—if I had it." Acting on the hint, arrangements were made to insure the suicide of sorrow and Corks went on:

"The trouble is that Fischer is in Europe. He's the boy with the nerve to land that sort of thing. I went over to Billy Morris and offered him the chance, but he gave me the hoot and said the houses he booked for didn't like to have their scenery splashed with eggs.

"All the same, I'd bet there's some scenery in some of his houses that would look the better for a touch of color of any sort, but Bill says 'no,' and I'm going back to the Garden of Eden act until Fischer gets back. Maybe he'll book me on the other side where they don't know Booth's dead yet.

"Mebbe, though I can't get the girl back and I'll have to do imitations. That's the peachiest thing I know about. Ali you have to do is to pick out some of the best things that the other fellows tell. Then you pretend to change your voice and reel it off and you have a lot of better stuff than you can afford to buy and you don't have to pay for it, either.

"Of course the other fellow may not like it, because sometimes you get into a town before he does and the audience has heard his new stuff and thinks he's stale, but if you're big you can fight and if you're little you can run, and anyway you've got the stuff and argue that you are advertising him.

"That's a josh, of course. If the originals are like some of the imitators I'd stay away from a house where they were playing. I don't mind the fellow that says: 'I will now impersonate Mr. James A. Hearne in the lighthouse scene from "Shore Acres." Hearne is dead and it don't hurt him any, but when they stick to the live ones in vaudeville and pull down the best things from Charley Case, Jim Thornton, Jim Morton, Fred Niblo, Jack Norworth and the rest, it's grand larceny and nothing less.

"Just because it's a habit to do the stuff the managers let it past, and then they argue that they're getting the cream of about a thousand dollars worth of acts for fifty or sixty.

"I can't think up a new joke to save my life, but I've got a good memory and some professional cards. If I lay around for three weeks and deadhead my way into the theatres I'll have an act that will be most as good as the Booth idea and cheaper, because I'd have to buy a wig to do Booth in and for imitations I only need to muss up my front hair a little."

Then the fresh seids came and Corks subsided.

Emma Francis has changed her mind about the Wintergarten in Berlin, preferring to play the Folies Bergere in Paris for four months, commencing April 25, at a monthly wage of 7,500 francs.

## Shows of the Week - - -

## SHORT TALKS WITH ARTISTS.

At the Circle this week Lillian Held is giving a singing and dancing turn. She is not a good enough dancer to hope to make a big hit in her specialty as now given, but if she would secure a couple of "picks" or boys, with her good looks and singing, she would be able to go on in any vaudeville bill, making good without doubt.

Shepard Camp, at the same place, would help himself greatly by freshening up his monologue to include the newest jokes only. One of his present new stories about the "anvils" is good, and by eliminating the old stuff, with clean parodies, he could easily make the change into polite vaudeville also, attaining a position of prominence there.

At Hyde and Behman's in Brooklyn are Talbot and Rogers. This is written direct to Mr. Rogers, whom, it is sincerely trusted, will not take offense, but accept the suggestion to follow in the spirit it is given if not already attended to. From the front it seemed as though he was in difficulty with his voice, both speaking and singing. If this is so and he has not given it his serious attention, he should immediately. It is altogether too important to neglect an instant longer. Go only to the best. Take no chances with others. It may be more expensive for a little while, but it will be much more cheaper and beneficial in the end.

At Proctor's Fifty-eighth Street Ford West is saying "done" when he should use "did" instead while Dot West says "Did the orchestra leader 'learn' you that" when it should be "teach." Both playing the parts straight, these errors should be corrected, and the act gone over to avoid similar ones in future. There is no excuse for a "straight" part having grammatical blunders in it.

Cheridah Simpson in "The City Girls" is made to sing as a solo a selection from the "Prince of Pilsen." Whether this is a part of the contract between Bentham and Savage is not known, but if it is not, Miss Simpson should be given a popular selection instead.

Probst, a mimic, at the same theatre this week, in one of the announcements explaining the call of the bird he will next imitate, says "a red-wing black bird." How many people in front, do you suppose, Mr. Probst, knows the difference? Why be so distinctive, and why give so many imitations which to the hearer not up in the technique of birds' calls sound all alike?

The colored women in vaudeville would do well to study the costumes worn by the women of Mallory Brothers, Brooks and Halliday. Quite tasty dresses are worn, without a rainbow effect being striven for.

As Harry Corson Clarke's birthday came on January 13th and Margaret Dale Owen's on January 19th, these two players decided on a joint celebration. The "big time" came off at Houston, Texas. Miss Owen received many handsome and costly presents, while Mr. Clarke has added to his antique jewelry, of which he has a large collection.

## KEITH'S.

There is nothing startling on the bill here this week—there seldom is. The usual number of acts perform to the usual audience.

Alice Pierce is about the newest. After an absence of some five years, during which she has toured the world, according to her booking agent, "with great success," she has returned to offer about the same impersonations of prominent actors and actresses which are remembered from her last appearance. She was received indifferently, although in "Digby Bell's idea of a tough boy at a ball game" the audience warmed to her perceptibly. Vaudeville is not concerned in having emotional actresses of the Mrs. James Brown Potter and Sarah Bernhardt type reproduced. This was evidenced by the increased warmth after the Bell recital. Miss Pierce's singing voice cannot stand analysis, and her imitation of Evie Green singing "The Queen of the Philippine Islands" in "Florodora" suffered in consequence.

Carroll Johnson is a hard worker. An old end song in which he introduces tambourine playing, is well liked, and he still clings to the prize fight description to finish with. The jokes are very old. Something better could be easily secured.

Eddie Mack, with his own origination of dancing out a baseball game, caught on in his customary fashion, and Keno, Walsh and Melrose, in comedy acrobatics, do fairly well enough with both. There is no question as to the acrobatic end, but the comedy depends entirely upon your conception.

Angle Norton and Paul Nicholson were next to the headline position in their sketch, "The Ladies' Tailor." Of Mr. Nicholson's imitations, that of James J. Corbett stands out in relief. The sketch itself took well and kept the audience in an uproar.

Annie and Jennie Yeamans had the usual hearty reception extended, and May Dryea and W. A. Mortimer pleased in the comedy offering, "The Impostor."

The six Glinecrettis, the second acrobatic number carded, did some clever tumbling and shoulder work. The tricks are done in an easy style, and their work throughout is marked by confidence, not a miss or slip marring the performance.

Maceo and Idalene followed the pictures on the program, and even the pictures were not new. The Misses Delmore, Earlon and Brookes, in their sketch, "Always in the Way;" Mr. and Mrs. Fred Lucier, in a comedy called "A Rustic Romeo;" Carl Victor, as an exponent of physical culture, and the stereopticon were also there, while "Overture" was dignified by the letter "A," which helped out the alphabetical list.

On her recent Western trip Emma Francis went from Memphis to Los Angeles where she was taken down with a touch of yellow fever contracted in the Tennessee town. It was not a severe attack, but made quite a little trouble for the dancer.

## HAMMERSTEIN'S.

You may secure your money's worth and a great deal over this week at Hammerstein's. Of the numbers on the bill, eight are headliners, while the other, Caprice, Lynn and Fay is new and reviewed under New Acts. Joe Welch made his return on this stage, and also appears in the same department.

Della Fox is here for the first time this season, and a full house applauded her heartily endeavoring to show their appreciation, not alone of her vocal efforts, but of her success in the continuous, the credit for which belongs alone to the little lady.

Gould and Surratt played a return cate (within two months), and Miss Surratt, in celebration of the event, wore a new costume. This act always goes well, the naturalness of the dialogue, combined with the songs and graceful dancing, catching any kind of a house. The travesty in the opening is not carried too long, and while Miss Surratt is making a change Gould sings a coster song. He has written one himself, but does not sing it because he doesn't like the second verse. It would be a good plan to let those in front decide instead of taking it upon himself.

Staley and Birbeck, "The Musical Blacksmiths," are working faster than ever in the transformation. It was less than two seconds Monday on the first change, which is remarkable time. The change back is almost as quickly done. Staley dances on the floor now instead of a pedestal. That isn't material, however.

The Florenz troupe of acrobats filled up the stage, as there are twelve in the company. For so many, the work is slow and lags while formations are made. Some should be working all the time. The "twisters" of the boy still remains the feature.

Watson, Hutchings and Edwards in "The Vaudeville Exchange," secured big laughs, and this result is generally obtained. Criticism is useless in view of the facts, and as long as the trio can pull down the merriment in chunks with their present offering they cannot be blamed for not securing something new, although such an event might improve the salary and billing position.

The Zancigs, just before the pictures, were in a poor place. This act, to have its full value, should appear after intermission, or further up on the bill. Persons leaving the theatre divert the attention and disconcerts the artists. The mind-reading causes as much talk as ever, none of the "wisest" seemingly being able to catch the cues.

The three Dumonds are certain of applause, and the violinist "teases" it for the encore. The music is well liked, but the melodies which are heard each time leave no desire to see them again for a fear of still further repetition.

It would not be proper to allow next week's bill here to escape mention. R. A. Roberts, Cinquevalli, Cressy and Dayne, Six Cuttys and the Jackson Family are among the members, while the others are well up. It will be the best vaudeville show ever seen in New York City at any price.

## ALHAMBRA.

Laughs, with a mixture of music, besides some juggling and acrobatics, were the only things obtainable here this week.

"The City Girls," with Cheridah Simpson leading, is reviewed under New Acts. Jewell's Electric Theatre came next in the entertainment. The audience hugely enjoyed the antics of the manikins. They are handled to a nicety.

About the only change discernible in R. J. Jose is the gray color his hair has attained. His voice, while not as sweet as in former years, still gains applause, and the ballads sung have been selected with care, excepting the first number.

Mallory Brothers, Brooks and Halliday are four colored people who play musical instruments and sing. Mazie Brooks is a genuine musician. Her harp solo, which is cut short to allow the rest to join in on other instruments, is very well executed on one of the most difficult of musical instruments to master, while her singing and handling of the other instruments stamp her an artist of unusual degree and more especially so among her own race. The other plays a violin only fairly, but sings with plenty of expression and the act as a whole is a novelty among the colored troupes now so frequent.

The Four Milons are showing some acrobatics that are of an unusual degree of excellence. Paul Milon, the strong man of the four, swings and holds the others with such apparent ease that you are wondering what he could do as a "strong man."

Louis Dresser had to explain why she could not continue to sing and the reason (that she had no more) is so simple that it should be abolished at once. Miss Dresser made a large size hit with her brother's song. She is quite particular about mentioning that brother. But supposing the song shouldn't go sometime; what would Paul say then?

Felix, Barry and Barry give extra work to the printer with that billing. The additional Barry is Miss Barry's sister, and the sketch has been rewritten in the opening to allow the newcomer a legitimate entrance. The re-write is much better than the original.

Probst in mimetical offerings helped himself along through an imitation of a railroad train and also by not doing many of the usual imitations given. He has discovered several birds that New Yorkers never heard of, but the audience believed the noise he made resembled the real article, for they applauded after each effort.

Asra, a juggler, did most of the juggling with rubber balls bounding off a billiard table. The billiard cue work has been taken from Cinquevalli, and in fact all the ideas he is now executing are a more or less derivation from the work of that artist and others. A revolver exploding accidentally the other evening nearly caused him serious injury, the explosion occurring very close to his face.

Mosher, Houghton and Mosher, the comedy bicyclists, have been offered foreign time.



# By Sime

## HYDE AND BEHMAN'S.

A quick-running bill is here this week, with Ferry Corwey, the musical clown, as the opening number. Mr. Corwey is too high-class an artist for this position, but was so placed at the Brooklyn house to aid the stage management in getting through on time.

Talbot and Rogers followed, and have a different act from that last seen. There is no "heavy tragedian" nor any horse play. Mr. Talbot has a bass voice of excellent quality and range, which he uses with judgment, while the conversation throughout is catchy and to the point. If the team would replace the final song by something more recent their hit would be sustained to the finale.

John C. Rice and Sally Cohen, in "All the World Loves a Lover," have the best comedy sketch they have yet shown in vaudeville. It is by Brandon Hurst, and allows both the principals plenty of scope for legitimate work. Miss Cohen as a "drunk" is inimitable. It is a treat to follow her performance, and Mr. Rice does not miss the slightest point, doing some of the best work he has ever shown. The lines are witty and well written. A laughed-out house demanded three curtain calls.

Johnnie Carroll, who is a popular favorite in the City of Nods, earned a recall with "Clancy's Trotter," his stand-by. For an encore he sang an Irish ballad having the prettiest melody for the chorus that has been heard for many a day. A boy in the box helped out, but the song does not need that sort of aid.

O'Brien and Havel (Effie Lawrence) struck the fancy of those present in "Ticks and Clicks." It is a Cressy sketch well known, but always receives a good reception. If Miss Lawrence is attempting an imitation of Clara Havel's voice, along with her mannerisms, she should drop it and speak naturally. It would be much better, for now she impresses one as affected. With a pretty face and good figure, Mr. O'Brien should allow Miss Lawrence to rest upon her own merits. He may be assured it will not harm the sketch.

Cooper and Robinson, the colored boys, are here this week with a very funny finale for a colored team. It is nothing more or less than an imitation of Howe and Scott in their Hebrew specialty, singing one of Scott's "Yiddish" songs. It made a great big hit, and is so comical that even the orchestra laughs each time they appear. Cooper's trumpeting is entirely lost sight of in the imitation, and it takes so well that were they to tell a couple of Hebrew stories in addition it might help. The Sisters Herzog-Camaras, in their hand and head balancing, closed the bill, to the amazement of many who had never seen women "three-high" carry the top-mounter on a head balance up the stairway.

Louise Carver and Genie Pollard, after a swing on the Kohl and Castle route, are working East and will shortly be here again after an absence of several years.

## PROCTOR'S FIFTY-EIGHTH STREET.

If there is one thing more than another that merits the especial attention at this house during the week ending it is the display of new costumes by the women scattered throughout the bill. Inez Macauley in "Pals" is the first to show a new creation in black and white stripes, which is attractive, but immediately following her, after the intermission, comes May Meers in a black jet dress, suitable to her blond style of beauty.

Dot West is right up with the leaders in a new white lace something which is becoming, and sets off the act in "one" much better than some of the dialogue. Ford and West are one of the teams which are rapidly disappearing from vaudeville. Their conversation is burdened by a too lengthy beginning of rapid-fire continued talk, which is neither understood nor cared for by the audience. The idea is amply conveyed in the first third of the time used.

Gilroy, Haynes and Montgomery have a singing act with a drop, the whole being called a sketch. It is the act shown for a short time by the old trio of Cushman Holcomb, and Curtis, under the title of "Swells at Sea." The singing is satisfactory, and did they drop the "caliope" imitation, which is useless, the act would be in good shape. Miss Montgomery should modify her speaking voice.

The three Meers on the wire fared very well and Gus Leonard in comedy magic and music barely escaped a hit, for several reasons, the greater of which is that he has not the proper idea how to dispose of his material.

Mabel McKinley sang five of the ten songs listed on the program, six of which are credited to herself, and one to Robert A. King. Miss McKinley was in good voice, but why "Violets" should be given when one of her own would be preferred is not easy of understanding. The Arditti selection is for the voice only, and where a theatre draws from the masses popular numbers are more agreeable.

The Jackson Family of bicyclists is showing two new tricks. A member of the family was formerly one of the "Kaufman" girls, while the youngest Jackson is not allowed to appear on account of being under the legal age. "Kid" Walsh, the stage manager at the Fifty-eighth Street house, says that this boy can duplicate the feats of any member of the team, and is a wonder on a wheel.

John and Bertha Gleason, with songs and dances, while Fred Houlihan plays the piano, have no trouble in earning an encore. The act could easily be changed about to allow the Gleasons to drop the singing while allowing Houlihan to work more on the piano with comedy stuff, which would help. George and May Woodward opened the bill in a rural sketch. They both pass muster as "Rubes." There is no apparent necessity for the girl to wear a short skirt excepting to have the "business" of the boy taking hold of her leg, which doesn't look nice, to say the least.

## CIRCLE.

Manchester's "Crackerjacks" have the stage at the Circle, and by the narrowest of margins does it escape being a "creack-jack" show. Was the opening piece as well written as the final burlesque, there would be no question that this organization would be the leader in its class.

While the first part, called "The Razzle-Dazzle Girls," starts off well, it slackens towards the centre through the business introduced, which is labored and wearisome, as bright work is expected from what preceded it.

It is hardly just, though, to judge it thoroughly this week, as the afterpiece has been cut to allow the Fitzsimmons-O'Brien fight pictures to be reproduced by the biograph. It was a mistake, as the films are palpably "faked," the only resemblance to the real article being O'Brien. The person made up to represent Fitzsimmons is probably O'Brien's sparring partner, and the crowd surrounding the ringside would give the whole thing away if nothing else. The Philadelphia firm which is steadily "faking" graphic pictures will eventually work themselves out of the moving picture business. This series was hissed by the audience on Tuesday afternoon.

The girls in Manchester's aggregation are of the somewhat different species. They have an appearance of solidity, and you do not arrive at the conclusion after seeing the women (for they are such) that they were taken from dance halls while still foolish. The dressing is tasty and expensive, although not extensive.

Two of the girls are very attractive—Lillian Held and Ruby Leoni. Miss Leoni is of voluptuous figure, the bodice of her dress seemingly having difficulty in fitting. Miss Held is one of the few good-looking women found in burlesque. Did she give more attention to the making-up of her eyes, she would make a handsome appearance on the stage.

The olio has no especial claims for merit, but does not displease in any particular. The Clemenso Brothers, in a musical act; Miss Held; the Crockerers, in baton whirling; Shepard Camp, in blackface monologue, with two or three stories good enough to counteract the poor ones, and Hennings, Lewis and Hennings, in a sketch, fill in the time acceptably. The two Hennings should give more attention to the dancing; in particular John Hennings should seek to improve the "loose" part, while a great deal could be dropped from the act with advantage.

"Nature in Marble Hall" is the afterpiece with a real plot well told, giving the opportunity for producing living pictures in the form of marble statues in a legitimate manner.

Bob Van Osten is the comedian, but is so quiet in his methods that he does not begin to grow upon you until the show is most over. It is a relief, though, all through from the noisy effect generally heard. He is ambitious, if not altogether satisfactory.

## THE OFFICE BOY ON CRITICISMS.

"Well," said the Office Boy, when I made my usual call at the agent's office, "I'm still here, you see."

The Boy was asked what had caused him to change front on the usher question and he replied: "It was this way. I dropped in a couple of nights last week at Keith's to look things over, and I made up my mind I couldn't stand two shows a day in the same house six times a week. So I'm going to stick to my job and wait for something else to turn up."

"After seeing that show a couple of times and then hearing what the artists said about their criticisms caused me to think a little."

"A vaudeville artist doesn't like a criticism without it's a notice which puffs him to the sky. They haven't had any honest criticisms for a couple of years, and they've got used to paying \$3 or \$4 in advertising to read what a great act they have."

"They'll never appreciate how much they need criticism. What else is to help them? They will go and read a notice of a show they are in, and if it has a suggestion for them will holler murder, calling the critic all the names they can think of, the first of which is 'knocker.' They don't seem to have sense enough to know that if the suggestion is bad they don't have to adopt it. If it's good they should use it, and it may be the means of bringing more money to them each week if their act is improved."

"I don't mean by this the intelligent artist, he wants fair criticism and invites it as long as it is nothing more. It's the ones that have poor acts and know it and are trying to sneak through the circuits without improvement that are afraid of attention being drawn. You never heard a good act kick, did you? No, you can bet you didn't, and you never will."

"Without criticism, acts would go right along, and as long as this mushy stuff is thrown at them by the advertising newspapers they would be satisfied, even though they worked only once in a while. Criticism will never hurt them and may keep a great many from falling away back through having attention called to their faults."

"If a fellow could give me a suggestion which perhaps would be the means of bringing me more money weekly with plenty of time, what do you suppose I would be willing to pay for it? And if I didn't like the idea I would pass it up, but at least it might start me on a new train of thought."

"Here they are getting suggestions without paying a cent. Some of these artists are going to have a hard time distinguishing between a criticism and a knock. They ought to know the difference, but I guess most of them don't want to."

"There a whole lot more I could say, but everyone with the least bit of intelligence knows it."

"I guess I'll go around this week and look the shows over. It kinds of helps me when I hear them talking."

**MURDOCK IS PESSIMISTIC.**

John J. Murdock, of the Western Vaudeville Managers' Association, is pessimistic as regards the future of vaudeville. He and Martin Beck, the general manager of the Orpheum theatres, were in town last week on one of their periodical visits, and in a chat with Variety Mr. Murdock, who is well informed on vaudeville subjects, expressed the belief that the present vaudeville craze would not endure.

"Five years ago," he said, "there was nothing making money in the dramatic field but musical comedy. To-day none of these organizations is really prospering, and the cry is constantly heard that it is the same thing over again."

"We get very much the same thing from the resident managers of some of the smaller towns. One is asked why it is that a certain act, say a troupe of trained dogs, does not please.

"It's the same old thing," is the response. "The people say they have seen it before."

"He is reminded that this is the first time the act has played his town, but the criticism has been passed. The tricks of dog acts are pretty much the same. The name may be new but the ideas are old and therefore without appeal.

"In the larger cities there will always be vaudeville theatres, just as there will always be musical comedies playing the big towns, but the smaller cities will not support vaudeville for a period of years. Just at present there are many new houses where they know vaudeville to be the fad in the big towns, and it is patronized because known to be fashionable. After a while they will tire of a succession of acts on very much the same lines, and five years from now there will be far fewer houses than there are at present.

"Even in the cities there is trouble in holding interest by the engagement of new faces, but the law of supply and demand will always govern that. I should say that about one-third of the new acts fail at the commencement. The rest play once over the circuits, some of them being good enough to be repeated.

"The European field is being closely watched, and acts of merit are not as plentiful as they were, but what I have said of new American acts holds good of the European market. There will never be an absolute scarcity of material, but, on the other hand, new acts of real value need never go begging.

"We are not paying much attention to the ten-cent houses in the West. In the localities where the climate does not vary greatly between summer and winter and the people can wait without discomfort for the second night show, the houses are doing fairly well. Where the cold weather comes with November, the two shows a night system does not greatly prosper. Some of the places will last, some will close within the year; it is a survival of the fittest, and no man can say what the ultimate outcome will be.

"Business in Chicago is good. The new house is a winner because it is a novelty, and the other playhouses there have been fixed over until they are virtually new. The Western Association is booking for sixty-seven houses, of which eighteen are the Orpheum and Kohl and

Castle and Hopkins houses; there are seven in the Interstate Circuit, which has recently come to us for bookings, and there are forty-two smaller places.

"Acts playing for three and four hundred dollars can get all of this time, while the smaller turns get the smaller time and the more important are played over the big end of the circuit.

"We have been tremendously successful in our work through a policy of minding our own business. We do not engage in any fights, we are not devoting our time and energies to our competitors instead of ourselves, we are just going ahead and giving all our care and attention to the Western Vaudeville Managers' Association. The answer is the most solidly established organization in theatricals.

"There are no complaints made of favoritism. If we find that the Cincinnati bill is a little weak and the Indianapolis program is stronger than usual, we average up. If it happens to be Omaha which is in need of a stronger show the act goes there. Each manager knows that whatever is done is done for the general good and that he will profit by the action, and there is no question raised. That is the secret of our continued success.

"For another thing, we do not antagonize the performer by asking for a cut of fifty or one hundred dollars because of the consecutive routing. They write in and name a salary. If we care to talk at those terms we do business, otherwise the letter is ignored. We do not tell them they must cut; any such proposition must come from them.

"The great trouble about salaries is the inability of the artist to make the proper deductions. He presents a new act and is successful with it because it is a novelty. Instead of realizing that on a return engagement the act is worth less because it is no longer novel, he argues that he is now an established favorite and makes an addition to his salary. No act on a return engagement is worth as much as on the first appearance except in the case of a favorite established through long years of useful work. Even then they do not properly command the salaries they receive.

"This matter of salaries is going to contribute importantly to the death of vaudeville in the small towns. The salaries are going up for precisely the same service, and they will eventually drive the small manager out of business."

*Epes W. Sargent.*

**ST. PAUL ORPHEUM NEXT.**

The next Orpheum Theatre will be the house in St. Paul, which is now building. Martin Beck, the general manager of the Orpheum circuit, is now booking time to commence Aug. 26. There is already an Orpheum in St. Paul, but it is of the honkatunk variety and the name does not matter. This, with the newly opened house in Salt Lake City, makes eight houses bearing that name and forming a part of the Orpheum circuit. It is quite possible that the list will be added to before the end of the season.

When Mile. Theo appears she will have her famous stallion, "Prince," which has won several blue ribbons at the Horse Show, besides three trained dogs. It is about ten months since the act was last seen.

**SUMMER PARKS.**

Raymond B. Melville, of Melville and Schultheiser, is conceded to be one of, if not the best, informed park men in the country. The firm has constructed a number of parks and Mr. Melville has the booking of over fifty summer amusement resorts. When seen during the past week, and asked for his general views upon the summer park outlook, Mr. Melville said: "I don't know that there will be any changes of importance for the coming summer. It is my impression, however, that there will not be so many parks in operation. A great many which failed through lack of proper management will not open, but I estimate the total number in operation will be about 650.

"In New York and New Jersey, besides Pennsylvania, our parks are so closely joined together that the railroad transportation is at a minimum. Around Pittsburg we have several jumps where the fare does not exceed 75 cents.

"One good feature of the summer amusement business is that we can use acts of any kind and at any price. Of course we pay more for the open-air acts, but still you would be surprised at the prices we offer for indoor features.

"The parks are booming. A big season is expected and preparations have been duly made."

Henry Roltair of "Creation" fame, and Edward Johnson, of Borough Park, left last Saturday for London. Mr. Roltair while abroad will arrange for one or two new productions for "Dreamland" the coming summer, and at the same time complete arrangements with Imre Kilrally for "Creation" in Kilrally's new park at Sheppard's Bush on the outskirts of England's great city.

There will be a new "Dreamland" at San Francisco, at Baker's Beach.

Raymond & Schultheiser have spent \$25,000 on their "Fairyland" Park at Paterson, N. J.

Melville B. Raymond will book for about 55 parks this summer.

A. Fenniman, who owns Electric Park in Baltimore, has purchased Halstead's roadhouse there, and will entirely renovate the place, building additions, making a summer resort of it.

Waterbury, Conn., Jan. 18.

Elaborate plans are under way for a large park on the shores of Lake Quassabaug, a large body of water about five miles from here. Already the grounds are being laid out, a large force of laborers being at work to transform the place into a veritable White City. The trolley people hope to have a line laid to the new resort before summer and the new project will be thrown open to the public about the middle of the summer. The management of the place is in charge of Chris Strobel, a well known jeweler in the city, who represents large monied interests. *A. H. McKechnie.*

Frances Trumbull and Gertrude Barnes, the latter being formerly of the "Wizard of Oz" company, have combined in a new sister act which will be seen at the Amphion, Williamsburg, next week, for the first time hereabouts.

W. H. Isham, the manager of Miner's Bowery Theatre, will have a benefit on Feb. 4.

**"Skigle" at the Alhambra. Approves the Bill, but Dodges the Three Dumonds.**

"Skigle" is a boy, seven years old. Having been a constant attendant at vaudeville theatres since the age of three, he has a decided opinion. "Skigle's" views are not printed to be taken seriously, but rather to enable the artist to determine the impression he or his work leaves on the infantile mind. What "Skigle" says is taken down verbatim, without the change of a word or syllable.)

I liked the whole show (Alhambra, Sunday afternoon, Jan. 14), and I sat in a chair in the balcony, and I had no place to put my back, but I didn't care for I always wanted to sit in the gallery. I liked that fellow in a soldier's suit the best (Arthur Prince), who made that little fellow by his side say, "Clear off the deck," and I liked those other two fellows (Smith and Campbell) because one of them said, "we missed our coal," and then they sang about taking a boy in the woodshed and whipping him, and then his father said it hurt him as much as the boy, and then the boy said it didn't hurt him in the same place, and that's all I liked in the show and I liked that last act (The Camille Trio), where they are turning over the bars and one of them gets his pants pulled off, and I liked the first act (Charles Serra) because it was good and he stood up on a marble something. And that's all I liked in the whole show, and those boys (Five Mowatts) who threw the clubs were fine, but I didn't see it all for I went down to see Mr. Robinson as those singers (Three Dumonds) came on the stage, and Mr. Robinson had a big bunch of tickets on the table and another fellow was tearing them up.

And I liked those two Italians (Nick Long and Idalene Cotton), but I didn't like them so much, although they were fair, and I thought water was coming up and then the stage fell over and the girl was throwing up salt from a box, and I have seen those two little people (Two Pucks) before but I like them, and I have seen the pictures before, and I think the man was a fool to kill the chicken, and I don't see why you don't go and see the show yourself if you want to know so much about it.

**ARTHUR PRINCE GOING HOME.**

Arthur Prince, the English ventriloquist, who, with his wife, Ida Rene, has made a large-sized hit in town since his first appearance lately, will leave for home after the Hammerstein engagement if the present plans are carried out.

Mr. Prince wished very much before leaving to put on a protean comedy which he produced in London at one time called, "Sherlock Holmes," but did not wish to be considered as purloining any of R. A. Roberts' thunder.



# ARTISTS' FORUM

"The Artists' Forum" is for the artists exclusively. Any just complaint any artist may have or considers he has will be printed in this department. Or any comment that an artist may desire to make.

Also any artist or act that disagrees with a reviewer on Variety in his review of the artist's work or act may have his criticism of the criticism printed in this column, and it will be answered by the reviewer. Confine your letters to 150 words and write on one side of paper only.

Ronacher Theatre, Vienna.

Editor Variety:

Sir:—I notice that you invite artists to become "Traveling Correspondents." Well, that is rather out of my line, as you will doubtless gather from this, but I have one item of news that will interest such artists in America who have played on the Continent. Put as briefly as possible (for me) these are the facts: Last February we were playing our sketch at the Hansa Theatre Hamburg. On the bill with us was a very excellent artiste, well known on the Continent, named Adele Moraw. She watched our act every night for a month. She was loud in her praises and professed eternal friendship. To our astonishment, when we opened here, the manager asked me if "The Bachelor's Dream" was our own property, as a lady named Adele Moraw was playing it almost word for word in German at the Apollo Theatre in this city. I assured him it was my own property and produced the proofs. We went immediately to his lawyer, who wrote a letter threatening her and the manager with criminal proceedings if the sketch was produced again. And here is the most wonderful part of the episode—they stopped and paid all expenses and damages. Artists here say that it is rarely one is able to stop that kind of thing, and that if I had not, within a couple of months, there would have been a dozen or more people playing it all over the Continent. American artists intending to visit the Continent with any act that they can copyright, would be wise if they had it copyrighted in England before playing here, as there is a copyright contract with this country and Great Britain, but not with America.

Again wishing you every success,

Yours very sincerely,

Fred Edwards,

Edwards and Edouin.

January 15, 1906.

Editor Variety:

Sir:—I am a reader of Variety, and as your motto is "Fair to All," trust you will grant space for the following:

I noted an article in last week's issue of Variety written by Rice and Prevost and desire to contest or correct part of same, viz.: the title of "Bumpy Bumps."

Inclosing you program which you will observe is of the year 1903, month of March, which was before Rice and Prevost's time, and which will show you that the team of Rice and Walters used that title, and I (John Walters, of Rice and Walters) am the author or owner of same, which one of the team Rice and Prevost has had the cast-iron "nerve" to claim. I therefore extend the same privilege to all other choosers.

In support of my statement I have witnesses who were members of company with me at the time the idea of naming the act "Bumpy Bumps" came to me, and to whom I suggested the idea for

their opinion before I ever had it appear on a program.

Permit me to make use of the old adage that "People in glass houses, shouldn't throw stones."

John Walters,  
Of Rice and Walters.

Note.—The program referred to in the foregoing letter bears out Mr. Walters' statement as to the date and billing. —Ed.

Editor Variety:

Sir:—I called at your flat and the boy said you were all out. I told him you were all in when you wrote the Proctor's 58th Street house. The boy seemed quite respectable. I was surprised. I called to explain to you why I did an act in one and cheated the managers out of their hard earned money and got laughs out of an audience by false pretenses.

I had an idea (honest) that you would catch me some time, and the blow "has come."

I have only sixty weeks booked at this writing. After that I am afraid we will starve to death if something doesn't turn up.

You are right; I ought not to work in one. And then I should be working all the time, night and day, running up and down to agents' offices trying to get a job.

Mr. Keith has just handed me forty weeks for next season (all in one). Believe me, I would have refused to work in one after reading your write-up, only I needed the money. If you would stand outside a vaudeville theatre and look at the people as they leave, you would never run down this class of comedy that I am trying to handle. Any audience is a fair sample; a bucket of suds on the head; sit on fly paper; a loaded slapstick and slap a custard pie. The average will laugh and applaud. Then you are working all the time.

Give them clean, clever wit and humor; then you please one in a hundred, and, God help you, the Actors' Fund will soon put another slab on its lot. Starved to death. Wishing you continued success, I remain

Fred Ray,

Of Ray and Wood.

## HE'S A MARCO TWIN.

The dwarf who now adds much to the effectiveness of the baseball game in the Reno and Richards turn is the shorter half of the Marco twins. A jesting line in a recent issue suggesting that he was the same who recently handed out dental circulars appears to have been taken seriously by some. Mr. Marco has had a professional career of twelve years, and has never had to engage in any other than stage work.

## GEORGE ROSEY'S LOSS.

George Rosey, one of the most popular of the instrumental composers, has the sympathy of his friends for the death of his wife, which occurred last week.

## IMPERIAL.

In making a vaudeville theatre of the Imperial in Brooklyn, where a stock company has recently largely monopolized the stage, William T. Grover, the present lessee, has retained the four principals of the late stock organization. They lead the bill in Haddon Chambers' one act play, "The Old Love," this week, which marks the opening of the playhouse as a home of vaudeville.

Judging by the size of the audience Monday night, the new enterprise promises a considerable measure of success.

The Chambers playlet was well done and adequately staged but ran a trifle too long. The audience was beginning to become restless before the curtain fell. Cathrine Countiss, as Jessie, was easily the best of the quartet. Apart from the fact that her role was by far the most attractive, she read her lines well and got the most out of some delicate and effective comedy.

Alex von Mitzel, as the young lover, failed to catch the spirit of the sketch and was too stiff. Walter D. Greene and Louise Rial, the two remaining members, handled their parts creditably. It is understood that these playlets are to be a permanent feature of the new house.

Charles Guyer and Nellie O'Neill did their last week together at the Imperial. The act remains unchanged, except that possibly the two provided themselves with a little more crockery to hurl about the stage.

Ned Weyburn's Minstrel Misses passed out their little parcel of time-worn gags. The end "man" has a negro dialect of fearsome oddity, and in her efforts to make herself heard raises her voice to a disagreeable screech.

Hathaway and Walton, a dancing and singing team, stand out conspicuously from the thousand and one acts of the same sort in vaudeville. The soubrette of the pair dressed strikingly and danced well, as also did her partner.

Tom Hearn seems content to run along on what measure of popularity his juggling act has gained. The audience liked his clowning and greeted his efforts with applause.

The De Koe Trio of acrobats have the "Made-in-Germany" look. Their work is smooth, but one stunt—the balancing of a dog with a boy on his head—is so transparently phoney that the efforts of the troupe to make it look difficult are laughable.

Hoey and Lee in their Hebrew dialect turn are good enough to be the victims of pretty general piracy. Their parodies on present day popular songs were as well received by the Imperial audiences as they have been by fellow performers. The Hoey and Lee parodies are supplemented by some dialogue, most of which is bright and amusing.

The Magnani Family have a novel musical act. The quality of the music may be open to question, but their pantomime comedy is fair and their mechanical effects striking.

## CRESSY'S OPERA.

The Shuberts have accepted from Will M. Cressy a comic opera for production next season, called "The Merry Khan." Mr. Cressy wrote the book and Max Faetkenheuer the score.

## KEENEY'S.

Barrows-Lancaster Company in "Tactics" and Fannie Rice with her dolls divided popular approval at Keeney's this week, with little to choose between them.

The Barrows-Lancaster act is one of the best examples in vaudeville of skillfully handled comedy, with just a hint of real dramatic force to balance it. The playlet is admirably keyed to vaudeville appreciation, the effects being broad without verging on the crude or rough. The two old war veterans are excellent in their character work, while the work of the young people is acceptable.

Fannie Rice was apparently unfamiliar to East New York. She was received in silence, but her first doll song made the audience hers. Miss Rice's dialect work would make it worth while on its merit as a monologue. The best of the series was a clever characteristic song in the Devonshire speech.

The boundlessness of the public confidence in print and the everlasting verity of the P. T. Barnum assertion that "The public loves to be fooled" was illustrated in the applause that greeted the reincarnated Carmencita. The program described her as "the famous Spanish dancer," and the audience applauded thunderously, as for an old friend, when she came on. As a dancer Carmencita does not rank very high, but she has Spanish beauty in large consignments, wears the Carmencita style of clothes and the name does the rest. Therefore three recalls.

Dawson and Whitfield are a knockabout team, consisting of Dawson's low comedy and mobile mouth, a quantity of talk and several songs. The talk is exceedingly good in places and somewhat worse than indifferent in others. Dawson got a big handful of spontaneous laughs for some of his comedy.

The Arling Comery Four did not get very far away from the usual routine act of all the rest of the newsboy quartets since time and vaudeville began. Their singing and clog dancing was up to the mark, but they should get some grown up intellect to work out some comedy for them.

Kelly and Reno add one more to the constantly increasing throng of acrobatic teams like "Bumpy Bumps." They had some stuff of their own too, and got their share of approval and applause.

Mr. and Mrs. Larry Shaw, in a neat dancing and singing act, were number one on the bill. The Keeneyscope, showing "The Train Wreckers," kept everybody in their seats until the "Good-night."

Cole.

## TAYLOR IS SUING.

The case of Billie Taylor against William A. Edwards will come before the court next week. When Edwards started his circuit of burlesque houses he hired Louis De Lange as stage manager. One of the pieces put on was The Japskys, written by De Lange and Taylor. Royalty was paid for two weeks, but payments then stopped and Taylor brought suit, refusing an offered compromise of \$350.

James Thornton, who has been doing clubs for a week or two past is booked for the Howard Boston, week of January 22

## AMPHION.

Value is pretty evenly distributed over the eight items on the bill at Mr. Grover's Williamsburg house this week. None of the features stands out conspicuously, and in like degree none is conspicuously lacking in merit.

Frederick Hallen and Mollie Fuller occupied the most time and program space with Herbert Hall Winslow's sketch "A Morning Plunge," but its net yield of entertainment was not in proportion. The plot of the sketch is light and trifling, and only the songs and dances interjected by the pair save it from being bore-some. Aside from the dull lines which Mr. Winslow had thrust upon her, and for which she can be in no wise held responsible, Miss Fuller contributed a natty bathing suit, a dance and a chorus, all of which helped considerably.

Ford and Wilson, a burnt cork pair, have a fairly good line of talk as a starter off for their act. They have freshened up their act within the last week or two with several new jokes and a quantity of new business. The "sorrel" member has a good coon shouting voice and altogether the team fills in an entertaining quarter of an hour.

Gus Williams harks way back to the Parker-Roosevelt presidential campaign for one of his jokes, but several others had to do with the last city election. His early talk was very amusing and the turn closed with a recitation in a serious vein, that caught the audience where its sentiment lives and won the monologist an enthusiastic recall.

Will Rogers has been doing his lariat-throwing feats these many months, but does not seem to have gone stale on his act. His stunts are far from being spectacular according to vaudeville standards, but he has about him a Western breeziness that marks him as the real thing from the cow-lands. His indescribable faculty of communicating this feeling to the audience is his chief asset.

The Three Roses are a trio of pretty, fresh looking young women, two playing the violin and the third the cello. Their trio efforts were effective. When they played a number of familiar ballads they were very, very good, but when they essayed the more ambitious and technically difficult selections, they were bad. One of the violinists played a solo with piano accompaniment, an Irish air with a vast quantity of technical frills that may have demonstrated her musical ability but did not make for harmony.

The Zazell and Vernon Pantomime Troupe were amusing to the youngsters in their knockabout act, but for adult appreciation their comedy is perhaps a little too crude and elemental. They have several rather startling stunts, however. The best of them was the performance of one of the acrobats who appeared to dive head foremost through the body of one of his fellows. The turn made for variety in the bill and was well received.

The Althea Twins did acrobatic dancing of poor quality. Their singing was little better.

Coke

## MULLEN A PARALYTIC.

John Mullen, a well-known song writer, was stricken with paralysis last week. It is not yet known whether the stroke is permanent or temporary.

## THE BOOKS AT LAST.

Whether a music publisher may be legally compelled to produce his books in court to determine the amount a writer is entitled to through the sale of his music composition has been definitely decided in favor of the writer. Judge Amend, in Part 2 of the Supreme Court, recently held a music publisher in contempt of court because he did not produce his books as directed. It was in supplementary proceedings brought by a judgment creditor to discover assets.

Fred. Hager secured a judgment of \$3,000 against another music publisher in a suit brought for an accounting "up to date." It has long been the bane and worry of a music writer's existence to know the exact number of copies of his songs which were sold. In most instances he receives a written statement, which is all the information obtainable. That an avenue has been at last opened will be gleeful news to many who have been "trimmed" unmercifully in the past. It is causing no anxiety to the honest music publishers—but there are others.

## LOWELL IS LIVELY.

Lowell, Mass., Jan. 19.

With four vaudeville theatres at present, and strong probabilities of the erection of two additional ones, it is certainly beginning to look as if Lowell, Mass., was going to live down the reputation it had up to within a year of being a graveyard for variety performers. Since the B. F. Keith shows made their appearance at the Opera House vaudeville has taken a new lease of life in Lowell, and the dramatic is fast becoming a back number. The Academy of Music, which before the dissolution of the Huntington-De Deyn stock company was doing a record-breaking business, is now playing to only fair audiences.

Work on Keith's new theatre in Merimack Square, the principal thoroughfare in Lowell, and a capital site for a vaudeville theatre, will not be started for at least six months, and not within three weeks, as was erroneously reported by the Lawrence correspondent. Mr. Keith's representatives are in Lowell two and three times a week and this information was secured from one of them. It is generally understood that Thomas F. Hennessy, proprietor of one of the skating rinks, has practically decided to renovate the rink, and make a first-class variety house. Mr. Hennessy has had no experience in the show business.

Jacob A. Goldberg.

## FUNNY BUSINESS FOR AGENTS.

Greene and Werner, of "Babes in the Jungle," were booked, confirmed and cancelled for an appearance on the other side of the "big river" without either member of the team knowing anything about the matter until it was all over.

## BESSIE WYNN CAPTURED.

Straight from "Wonderland" into vaudeville comes Bessie Wynn. Her success in "The Wizard of Oz" and "The Babes in Toyland," together with her exceptionally pretty face and good voice, all tend to assure her success in the continuous. Miss Wynn will sing three songs, opening in one of the Williams' houses, probably the Colonial.

## GOULD WANTED BY K. &amp; E.

William (Billy) Gould has been approached by Klaw & Erlanger to take Victor Moore's part in "Forty-five Minutes From Broadway," the George M. Cohan piece now playing at the New Amsterdam.

Mr. Moore has been in receipt of extraordinary offers from vaudeville managers to return to the continuous, and is considering the matter. If he concludes to give up the part Mr. Gould will step in.

## PRETTY WORK.

Charles Bornhaupt, the foreign booking agent, returned last Saturday on the Amerika. Shortly before embarking on the other side he received a cable from his New York office with the information that John Ringling sailed the same day from this city on the New York.

Mr. Bornhaupt asked the Marconi operator on board the Amerika to let him know immediately the New York was within the radius. He was promptly informed, and communication opened with Ringling through the wireless. In mid-ocean Mr. Bornhaupt booked "The Cannon King" for the Ringling circus this season under a contract which amounted to \$20,000 gross for the engagement.

## IT LOOKS BIG.

"The Theatre Scene" from "The Billionaire" is going to be shown in vaudeville in its entirety through the efforts of M. S. Betham. Mr. Betham has purchased the rights from Klaw and Erlanger, also making arrangements with some of the original cast. It will be presented for the first time next season. About fourteen people will be carried and supers engaged in each town played to fill up to the required number on the stage, seventy-five. It will run thirty minutes.

## THE NEXT "COUNTY FAIR."

Melville and Shultheiser were so successful with their "County Fair" lately seen at the Madison Square Garden that the firm has decided to give it again next October, after which it will become an annual. The length of the next engagement will be three or four weeks, one week having been found too short to accommodate the crowds.

## RENUNCIATION.

## EARLE REMINGTON HINES.

The Master came upon me suddenly.  
"What are you hiding, child?"  
My heart beat wild.  
"'Tis but a rose I plucked so long ago  
In my mad misery.  
See, it is no longer red.  
I do but keep it out of memory."  
I faltered, eyes cast low.  
"Lovest thou me?" he said—  
I raised my head,  
And looked upon His face so sweet;  
Then I knew not by what power  
My hand was opened; in a shower  
The ashes of the red rose fell  
Before His feet—  
And once again that heavenly voice  
In accents mild  
Spoke, "It is well;  
You knew not, child,  
It was the Rose of Hell!"

## SIMILARITY IN SONG TITLES.

The observing person, and more especially those with an "ear for music," notices frequently the similarity in melodies of popular songs, and others even more pretentious.

The titles of many songs are even more similar. If a popular song attains popularity through what is believed to be a "good title" with a catchy melody, other titles based on the same idea will continually spring up thereafter. There are about eleven songs having "Because" as the first word on the title page; over twenty with something about "I Love You" to describe them.

Since "Daisy Bell" had the refrain of "A Bicycle Built for Two," we have had "In a Cottage Built for Two," "A Picnic for Two," "In a Hammock Built for Two," and "In a World Built for Two."

A song writer will go back years for a title. Twenty years ago "Where the Gentle Corn is Waving, Annie Dear" was being hummed. Now it is "Where the Goldenrod is Nodding, Nellie, Dear." At the same time "Down in a Coal Mine Underneath the Ground; now "Down in the Subway Underneath the Ground." And still again, "Wait Till the Clouds Roll By, Jennie," and "Wait Till the Sun Shines, Nellie."

Such as "Old Rustic Bridge by the Mill," and "Old Rustic Bench by the Stream" displays the more careful wording without losing the idea.

"Good-bye Liza Jane," "Down on the Farm," and "In the Sweet Bye and Bye" have done service twice as titles for different melodies.

"When the Roses Bloom Again" has been responsible for a great many songs of the same character with the name of the flower changed.

A song title is a commodity. A good one is very hard to think up. It is the most difficult part of the song often. Try it.

## MINNIE KAUFMAN LEAVES.

Minnie Kaufman, who is the star of the Kaufman Family, now exhibiting on bicycles at the Hippodrome, will leave the troupe to appear with her husband Chinko, the juggler, at Hurtig and Seamon's on Jan. 29. After that engagement they will return to Europe.

## CHALLENGED FOR "TIME."

"Jim" Plunkett, chief clerk in the office of Myers and Keller, somewhat recently established a reputation for pug-nacity through having a verbal argument with a vaudevillian, and making a few wild swings. To revive his memory of that historical occasion, Mr. Sully of the Sully Family in writing the office for "dates," addressed the letter to "James Edward Britt Plunkett, Esq., Champion 135-pound Vaudeville Agent of the World—and Yonkers." Not satisfied with this horrid slap, Sully indited the letter to read that he "challenged a date for the following Sunday night—Newark preferred."

Plunkett wired the date, and Sully wired back, collect "Your're on. Conditions: A full orchestra and a full house, and if I win out you may get full, too."

Tom Nawn has met with such a greeting with his old sketch "One Touch of Nature" since its revival over the Williams circuit that he has concluded to continue using it for some time.



# HE SANG.

Harry Dunham, a song popularizer, otherwise known as a "plugger" for a music publisher, is always alert in the interest of his employer. Wending his way homeward one evening this week, he had occasion to pass Terrace Garden. Noticing an acquaintance at the door, he inquired what was going on. Upon being informed that a ball was in the height of its festivities, Harry suggested how apropos a certain song he was humming would be if sung from the balcony of the ball room as only he could sing it. The suggestion found ready acquiescence and Harry toddled up the stairs, with a picture of himself telling the "boss" how "he took a chance." The song sounded first class, but the couples continued dancing, without even casting a glance at poor Dunham up above. Harry sang it again, with the same result. "That song must be a dead one sure," mused the disappointed vocalist as he meandered down the stairs to where his friend was waiting. "What's the matter with that bunch?" asked Harry. "Don't they want to hear a good song?" "They would give everything they possessed," replied the joker. "It's the ball of the deaf mutes."

# LILLIAN RUSSELL IN BERLIN.

Private advices received here say that since Lillian Russell, who recently sailed for the other side, arrived there, she has contracted to appear at the leading music hall in Berlin for a salary of 30,000 marks monthly (about \$2,000 weekly).

# RIGID "TIM" M'MAHON.

Last week Tim McMahon was obliged to substitute his wife (Miss Chappelle) as interlocutor in the Minstrel Maids, as one of the girls in the act requested permission to sup with a friend, to which Mr. McMahon refused consent on the ground that as all his girls are placed under his protecting wing, he wanted further details. The young lady pouted and said she would have the dinner anyway, which she did—at the cost of her position.

Harry Sears, the illusionist, rises to remark that he has an attraction in the form of an illusion somewhat different, which all New York will soon be talking about. Further he sayeth not.

La Clair and West produced their new act, "A Drop Into Society," at the Casto Theatre, Fall River, Mass., week of Jan. 8, with success. They are booked until May 28, with return dates at Pastor's and the Howard, Boston.

Emma Carus sang a new song, having a well written lyric, last Sunday night at Proctor's Fifth Avenue Theatre for the first time.

Selbern, a woman bicyclist with claims to beauty in addition to the riding, is one of the acts to be brought over this summer for the Victoria Roof.

The Japanese tea servers at Proctor's Fifty-eighth Street have become very popular with the women auditors, who now have their tea during intermission in a home-like fashion. Next week the cups, saucers and spoons will have combination locks.

# NAILING THE LID.

Toledo, O., Jan. 15.

Another nail was put in the lid Sunday, when manager and members of a burlesque company were arrested after the afternoon and evening performances. They were freed each time by the manager giving two \$250 bonds and each of the company two \$50 bonds to guarantee their appearance in police court. The warrants were sworn out by the Rev. O. S. Shelbourne, president of the Ministers' Union.

# SHEEDY'S NEW COUSINS.

"Large or small families furnished" was a favorite vaudeville gag some years ago, but William Grossman is seriously considering adding the line to his legal card.

Some time ago an uncle of M. S. Sheedy died. The manager did not like the executor, and appealed to Grossman. The lawyer discovered evidence upon which to bring suit, and the trial was pending when the executor died.

Through Grossman's efforts the estate, which had been reported at \$10,000, was brought up to \$40,000. During the trial Grossman found ten new cousins for Mr. Sheedy, bringing the number of heirs up to twenty-three. Many of these were introduced to each other by Grossman, having been unaware of the existence of these other relatives. Grossman thinks he can find a few more over in Ireland if the present supply is not sufficient.

# COMPETE WITH POLI.

It has been persistently rumored about Waterbury during the past week that Jennings and Graves of Hartford were to enter the vaudeville field there, giving a three days bill each week at the Auditorium. This firm already controls this house for Sunday evening moving picture shows through the winter and for this reason the rumor they are to play three night vaudeville dates is looked on as probable. Those who are interested in the project are keeping silent and refuse to affirm or deny the rumors. It is said this house will be run by the firm in conjunction with their theatres in Hartford and New Britain.

Alfred Ghusseretta, one of the De Cama family of acrobats, is the happy father of an eight-pound girl, which arrived the past week at the winter home, near North Bend, Ohio.

It is said that H. H. Feiber offered R. A. Roberts \$500 a week over the Keith circuit at a ten per cent. commission. Mr. Roberts' answer was that he would never pay ten per cent., but would play the Keith houses for \$1,000 each week that he was wanted.

William T. Grover has been approached by E. F. Albee with a view of having Mr. Grover book the Imperial and Amphion through the Keith booking offices. Upon Mr. Albee being told that he (Mr. Grover) did not care to confine himself to the acts of one office, Albee said the Keith people would soon be booking from all agents.

Irene Lee, better known as "The Girl in Trousers," will shortly make her appearance at Keeney's Theatre in Brooklyn.

# REN SHIELDS FELT GOOD.

After the opening performance of "Forty-five Minutes from Broadway," at the New Amsterdam, about one hundred and fifty notables assembled at the Hotel Astor for mutual greetings and other good things. Ren Shields was duly requested to favor the hotel with his presence, and arriving late, was refused admittance. That difficulty was overcome, and upon arriving in the banquet hall he was unanimously elected chairman. A great many present had heard of "Ren" but had never seen him in a funny mood. When they saw and heard him at one and the same time they voted him the most humorous impromptu person ever. George Ade fell off a chair laughing, while Corse Payton brushed the tears away even while his \$700 fur-lined coat was in imminent danger of destruction.

# CHARLOTTE WALKER'S SKETCH.

The following "Personal" appeared in a daily paper this week:

EDWIN WOLFF, who read sketch to Charlotte Walker, Amsterdam Theatre, address SKETCH, 190 Herald.

It may portend that Miss Walker, who is now with "As Ye Sow," and was formerly James K. Hackett's leading lady, has vaudeville aspirations or why the "sketch?" That word always is closely associated with the continuous.

12—1=11.

The Twelve Navajo Girls, who played at Hathaway's week before last were temporarily reduced to eleven by the intrusion of romance. One of the members, Miss Alice Banks, was married in this city on the Sunday which began the engagement, to George R. Crapo, assistant paymaster in the United States navy. Mr. Crapo leaves his bride to sail for South America on the U. S. S. Yankton, but will return in May. He met Miss Banks at a ball given by Admiral Evans on board the Yankton during the recent visit of Prince Louis of Battenberg. Mrs. Crapo resumed her place on the stage during the latter part of the week.

The three Constantine Sisters were put in "The Vanderbilt Cup" at the Broadway this week to do their champagne dance.

George Fuller Golden, who is at Saranac Lake, has improved wonderfully in health since arriving, and will shortly return, resuming his vaudeville tour.

The Pantzer Brothers, a team of foreign head balancers, who were expected to play Hammerstein's Roof this coming summer, have had a disagreement on the other side, and it is doubtful if the engagement will be fulfilled.

Julian Eltinge's voice failed him early in the week at Providence, but he continued after much persuasion. He is under a physician's care.

Down at Proctor's Twenty-third Street theatre, where only bare brick walls surround the artists in the dressing rooms, a sign reads in each: "Don't drive nails."

Bessie Clayton is going, if she has not gone, to Berlin for an engagement in the Wintergarten there.

# NELLA BERGEN BARRED.

Nella Bergen and "Mugsy McGraw," with a maid, arrived in Detroit recently to fill a vaudeville date. "Mugsy" and Miss Bergen are great chums, the namesake of the famous manager of the New York baseball team being a particular canine pet of both the lady and her husband, DeWolf Hopper, the "fan," whose admiration for the managerial qualities of McGraw caused the poodle to be burdened with the name, but that is another story.

Miss Bergen had heard of the Cadillac Hotel in the Michigan city and decided to avail herself of its hospitality while there. The clerk was exceedingly affable when he read the name on the register, and didn't object to the maid, but he heard a yelp. Looking over the desk the dog was discovered. A frostiness chilled the steam radiators, and not one key to a single or double room could be found.

Should the "pet for years" be huddled in a private cell or at a dog sanitarium, or should he or she travel with he's or she's mistress? Travel was the answer, so the St. Clair was tried with the same result. Miss Bergen declined to be discouraged. All day Sunday she tramped the streets with her dog and maid looking for a hospitable hostelry which wasn't too curious. At last, weary and worn, she returned to the Cadillac for a resting spell, when the proprietor's wife spied the dog, and presto, "The cute thing; certainly," and the haven was reached at last at the point of beginning.

# MAY GO ABROAD.

Fanny Rice is booked up solid until April 9, and is in negotiation with foreign managers for a trip across the pond to follow in May. The state of her little daughter's health may cause her to abandon the idea, however, as on her last visit abroad, some four years ago, the child could not stand the climate.

The little one is rapidly recovering from the after effects of the operation performed a couple of weeks ago and as soon as this care is taken from her mind Miss Rice will put on a new specialty retaining the present idea but offering new figures.

The four Bards in their acrobatic act, will open at Keith's Portland house on Monday, their first appearance since returning from Europe.

Stewart Lithgow, a Cincinnati theatrical booking agent, who sued the Herbert Amusement Company and George W. Herbert for \$195, claimed on a contract, was awarded \$75.

Sam Devere, the veteran proprietor of burlesque attractions, is recovering from an illness that for a time threatened his life. Devere has been in harness for a number of years and has amassed a comfortable fortune. He is building a home near Parkville, L. I., where it is reported he contemplates settling down for a well earned rest. In case he follows out his present plans Devere has retired from active management or will do so at the end of this season.

Henri French has left Feinberg's repertoire company, of which he was the special attraction, and will return to vaudeville.

# CORRESPONDENCE

## Chicago.

Variety, generally known as vaudeville, has grown rapidly throughout the country, and it is still spreading to greater proportions. The vaudeville situation in Chicago at present is more important than ever before. About eight years ago this city had but one variety theatre—the Olympic. Now we have four first-class theatres devoted to vaudeville, and they are crowded day and night. It is not an unusual thing to see speculators around these theatres, and they are usually disposed of early in the evening. The remarkable growth of vaudeville in this city is due to the enterprising managers, Kohl and Castle, who control three theatres in Chicago and establish the continuous in public favor by presenting the best entertainment for the money. The four vaudeville theatres are the New Majestic, Haymarket, Olympic and International. The first three are owned by Kohl & Castle. The general offices of the organization known as the Western Vaudeville Managers' Association are in the Majestic Theatre building, occupying two floors of space. In these offices are located E. Kohl, George Castle, Martin Beck, C. E. Bray, J. J. Murdock, Arthur Fabish and J. Starnard. It is one of the busiest theatrical offices in Chicago.

I wish to say a few things about the New Majestic Theatre. This beautiful structure is twenty stories high and cost \$1,000,000 in real money. The upper floors are given over to offices. The skyscraper stands on Monroe street, between Dearborn and State streets. The theatre, which is the handsomest and largest in the city, is given over entirely to continuous vaudeville. The house has four tiers, three above the main floor, one of the mezzanine devoted to boxes. The color scheme of the interior is old rose and ivory, with olive green chairs and hangings. The foyer is unusually attractive and decorated with a collection of famous paintings. The theatre is the general headquarters of the Majestic company, a number of headline acts, foremost among the sixteen numbers being Rose Stahl & Co. In a semi-serious comic sketch entitled "The Chorus Lady," which is one of the best written acts in vaudeville, Miss Stahl gives a remarkable portrayal of the concealed chorus girl who has been given the first row in the grand opera chorus. Bert Leslie and Robert Dally presented a unique comedy sketch entitled "The Color of the Bill," which was one of the best of the season. Bert Leslie, who has not been seen in local theatres here for several years, presents a sketch entitled "A Lamb on Wall Street," which contains some light dialogue and funny situations. Twelve Broadway comedians, who have been dancing specialty, and they scored a hit. Mellville Ellis gave his vocal and instrumental act, which was encored. Edwin Latell made his customary hit with his musical act, which contains some new jokes, which kept the audience in good humor. Mr. and Mrs. Esmond presented a dramatic sketch entitled "Another Cucumber," which made a hit. Carson and Wildwood in "The Color of the Bill," which was sung by the three Seisons in plastic poses were the recipients of considerable applause.

OLYMPIC—This, the oldest variety theatre in Chicago, has a fairly good bill. Bellman and Moore in "A Bit of Vaudeville" never had anything better. They received a good round of applause for their efforts. Eight Vassar Girls are talented and amusing, and their musical and dancing acts seen here. Raymond and Caverly, who do a Dutch act similar to Weber and Fields, have nothing particularly new excepting a few late "gags." One of the bills was made by Mile. Venera, an Italian vocalist whose voice has a wonderful range, reaching five notes above high C. Even the Olympic audiences, the most critical of any in the city, enjoyed her several times. The theatre was offered by Watson and Morrey, Macart's dogs and monkeys, Griferson Sisters, Lambert and Pierce, Armstrong and Bern, the Barnells and Bonnie Maie.

HAYMARKET—The only vaudeville house on the West Side has a bill of unusual attractiveness. The Empire City Quartette have the headline honors, which they deserve. The musical specialty of O'Brien and Buckley, together with their comedy specialties, convinced the audience that they are good entertainers. Mrs. Stuart Robson & Co. offered Edmund Day's comedy sketch, "The Saving of Mrs. Shaw," which is a society affair containing some bright dialogue. Jack Gardiner is a monologist and a parodist. The monologue could be improved by the elimination of some worn-out jokes. His parodies were good. O'Rourke and Burnette Trio are expert dancers. Flo Adler had some good songs, which were rendered in a pleasing manner.

INTERNATIONAL—Manager Al. G. Flournoy is more than pleased with the success this new house has attained. The theatre was formerly Cleveland's, also devoted to vaudeville, but was closed after a period of apparent success owing to Mr. Cleveland's difficulty in securing good acts independently. The present owners, the Sullivan-Considine syndicate, have spent a considerable amount of money in remodeling the interior, with the result that it is now as good a theatre as there is in the city, and the largest in the circuit controlled by the company. The bill this week consists of Harrison's Tonies; James C. Dewar, monologist; William G. Adams, monologist and trick violinist; Dalto and Zezo, barrel jumpers.

SID J. EUSON'S—The only burlesque stock company in the city is within a stone's throw of the Clark street bridge. The theatre was formerly the New American, and for several years off and on its success with the dramatic stock company was mediocre. Sidney J. Euson was for a number of years manager of Sam T. Jack's theatre on Madison street. The success of Jack's theatre at that time was a well known and established fact. It was Mr. Euson's experience that gave burlesque its peculiar prestige in the city. Manager Euson opened his theatre about two months ago, and as soon as the burlesque inclined populace discovered the merits of the performances he offered the result was gratifying for the theatre, which has since established itself as a popular theatre. The stock company consists of the usual number of comedians, leading woman sopranettes, the leader of the

"Amazons" and an array of some pretty girls, as is Mr. Euson's custom, pretty girls in illustration the stage. The burlesque offered were "A Soiree Social" and "The Models," the latter rather broad and suggestive in dialogue and action, but was not presented before a "cared" audience. Professor Anderson, who was on card, Sunday night Chris Lane made a hit, especially with his singing and particularly in the Buster Brown act, in which he is assisted by a number of girls dressed in Buster Brown suits. James Thompson, Carl Anderson, Charles Hecklow, pleased in both burlesques. Carrie Seitz, who not long ago was contented to stay in the chorus, was one of the leaders among the women principals. She had a good deal of work played her part well as a woman, but her appearance in male attire was unbecoming and too feminine for the role, that of a sculptor, which should have been played by a man—perchance Charles Hecklow. Camille Keaton is shapely and has a prepossessing appearance. Marie Fairchild is a pretty girl and she spoke her lines as well as could be expected. Boda Walker played a soubrette part, and Nettie Palmer posed as a model. The olio was fair. The musical Foresters are experts on the banjo and xylophone. Bill and Waid would do well to leave out the old stereotyped style of singing and do their dancing on the olio, which was a new and necessary for them to bring on an old, conventional song to introduce a clever dancing specialty. Swor Brothers, black-face comedians and dancers, occupied the stage too long. They are a clever team, but should do more work in less time. One of the brothers delivered a monologue, which consisted of many jokes that Charlie Case used to tell, especially the ones about "my father." The other jokes were fair, some very old. The feature act of the olio was the Nelson-Barry troupe of acrobats, some of the feats being remarkable.

PULLY—The offering this week by the "Wheeler and Wiles" in a burlesque called "A Trip to Bohemia." Among those who appeared were Murphy and Vincent, Jules Bennett, Max Reynolds, Young Brothers, Julia Niblo and Grace De Mar.

TUCADERO—The Columbia Amusement Company's burlesque house had Phil Sheridan's "City Sports" for its attraction. Two good burlesques entitled "All in One Night" and "A Terrible Mixup" drew big houses.

FRANK WISBERG.

## Philadelphia.

Business continues surprisingly good here. The bills in the four burlesque houses are only fair, yet capacity business is the rule in both houses in the rival wheels.

KEITH'S (H. Jordan, mgr.)—With Houdini, the "handcuff king" as the big feature for a second week, the capacity of the Chestnut street house has been taxed at almost every performance. As a special feature of his act this week, Houdini will appear twice in the evening, to the delight of the audience. This act has proved the best card shown at Keith's since its opening. S. Miller Kent made his initial bid for individual favor here in "Just Dorothy," assisted by Frank Young, Jr., and a string of acrobats were accompanied with a poor vehicle. Nick Long and Idlene Cotton won favor with their act, "Managerial Troubles," which is new here. Miss Cotton was liberally applauded for her impersonations. The Technical Troupe of acrobats were seen for the first time and pleased immensely. The women are clever, one being exceptionally adept at floor work. The Elinore Sisters, erstwhile stars of "Mrs. Delaney of Newport," also gave something new here, and while Kate Elinore was a bit strenuous in her work, she managed to please her audience. Neither has improved in her singing since the pair were members of the elite vaudeville troupe of four or nine years ago. Clarice Vance, always a favorite, scored one of the big hits of the bill. She sang three good songs in her inimitable style, her rendition of "Nuthin' from Nuthin' Leaves You Being Her Number One." The Crane Brothers, as usual, went big with their "Mundtown Minstrels," and Callahan and Mack were warmly welcomed in their sketch, "The Old Neighborhood." This is an act that has been done about as often as any we get here, yet it is always a success. Leo Carillo proved a fair mimic. Lillian Ashley sang poorly and dressed badly. Tom Almond was on again with his poor cockney singing and dancing, and the Crane Smith and the Two Johnsons, in a musical sketch; Lennon and Edwards, who sang, and Valveno Brothers, gymnasts, in the order named, opened the show, which closed with the usual picture offering.

CASINO (Elias, Koenig & Lederer, mgrs.)—Harry Bryant heads his own show this week, appearing in both burlesque numbers, "The Ladies at the Zoo," in two editions, although little cause for alarm was discovered in Case's "section edition." Bryant is supported by a good looking chorus of women. Marlon Blake does the best musical number in the closing burlesque. There was only one good song in the olio, the Bush-De Vere Trio, scoring with an illustrated song sheet and musical specialty. George X. Wilson sings parodies and is poorly assisted in his sketch called "A Thanksgiving Eve," by Camille de Monville. Yorke Comedy Four, Garrity Sisters and Dardomy also appeared.

TUCADERO (Fred Wilson, mgr.)—Business held up despite the fact that the bill this week is the poorest offered in weeks. Outside of a shapely chorus, which does as well as the material permits, there is nothing redeeming in the "California Girls" Extravaganza Company's program. Tom Coyne is the best of the comedians. The Amazons, who do an acrobatic dancing act, were fair. Foresto showed a clever dog, which worked in fear of its master. The latter was dressed poorly for his kind of work and his costume of clean, clean, and good-looking, which were poor. Helen Russell and Nellie Sylvester spoiled any chances they had of making good by their "kidding," and the Four Thoroughbreds did not seem worthy of comment.

RIOT (R. C. Merr., mgr.)—Sam Dovere's Own Company presented the bill this week, with the olio the only redeeming feature. "The Health Resort" is nothing more than a version of "Slammin' Sam." The "Miffitt" is not as funny as the title, although Andy Lewis has a good deal of stuff into it, but it is scattered. Lewis made the hit of the olio in his latest "Hope fiend" sketch. The Queen of Bavaria. "He has poor assistants in Marie, Franziska and Mabel. The more Charles and Alvy Shroder get by with a steal from the Rice and Prevost act. The Bijou Comedy Four have bad voices and no comedy. Kennedy's familiar juggling tricks.

LYCEUM (J. J. Euson, mgr.)—Robbie's Knickerbocker Burlesques, offering "Relly's

Speech" and "The Wrong Mr. Corbett." is the week's bill. The show has not been changed any since seen here earlier in the season, although there is lots of room for improvement. Mae Agnes Fleming deserves mention for her work. Specialties were introduced by the regulars, rocker Fous Jans and Bertha Rich, Christy and Willis, Lewis and Green and the Laroses, with motion pictures added.

HON TON (Miss Lilly Tyson, mgr.)—The Seymour Sisters, Siddle Brothers, May Beecher, Katherine Russell and Haverly and McCrea are on the bill this week. The stock company offering is "Jealousy."

NOTES—Houdini has been retained for next week's bill. The contract troubles of the Elinore Sisters have not been fixed up between Hyde and Raymond, and the "sisters" are uncertain about their plans for the future. George Evans is here with "The Runaways" in the role played by Arthur Dunn. The "Honey Boy" is a great favorite here and has been making a big hit in his new department. Digby Bell is another recent variety star who is making good in new lines. "The Education of Mr. Pippi" being a success. Clyde Darrow is with "Queen of the White Slaves," and her former comrades, "Robbie's Knickerbockers," are at the Lyceum. George Karlovagh and Bay will give the "Ball in a Ball" in the near future, and it promises to be a huge affair.

KINKS.

## Pittsburgh, Pa.

GRAND OPERA HOUSE (Harry Davis, mgr.)—Clayton White and Marie Stuart, assisted by Miss Belle D'Arcy, repeat their former success in the sketch "Paris, Edvard Clark and his winning widows" present an attractive musical comedy in miniature. Clark's characterization of a race-track tout is artistic, and the musical part of the act goes with a rush. Watson's "Farmyard" is one of the most entertaining things in the show. The Two Smiths give a thrilling and unusually fine trapeze performance, and Parros Brothers, equilibrists, are far above the average. Milt and Ed are the best back dancers place here. "The Education of Mr. Pippi" being a success. Clyde Darrow is with "Queen of the White Slaves," and her former comrades, "Robbie's Knickerbockers," are at the Lyceum. George Karlovagh and Bay will give the "Ball in a Ball" in the near future, and it promises to be a huge affair.

COLLEGE (Le Page has good impersonations; Davey and Phillips are tireless in their "comedy" sketch; Lillian Leroy, "the little girl with the big voice," is fair, and the moving pictures are amusing. The house is crowded at every performance. GAYETY (James E. Orr, mgr.)—World Beaters Company is giving a rattling good show. The opening farce, "Jolly Old Sports," has J. F. Edwards, Lizette Elvin, John Gage, May Gage, Max Gage, Cherry Spencer, Violet Jerome, Mike McDonald, Phil McFarland, Ed Nickerson and "Major" Caspar Nowak in the leading roles, and practically the same people, with the addition of Edie Morrison, take the principal parts in the closing burlesque, "All at Sea." Good musical interludes with spectacular and electrical effects are introduced in both acts. The special feature of the olio is an exhibition in moving pictures of the Fitzsimmons-O'Brien fight, Jerome and Morrison, two brilliant fighters, have clever songs and dances. McFarland and McDonald, as an Irishman and German, made lots of fun; Bohannan and Corey's hit and miss song, "Well, Goodbye," Edwards and Nickerson have a comic musical sketch; Niblo and Spencer are artistic dancers, and the Six Samois, Arabian acrobats, have a good whirlwind act. Big houses are the rule. "The Widow's Wedding Night" and "The Sign of the Light" are Charles Barker, William Lawrence, William Walters, Mark Thompson, Al. Pinard and M. Simons have good comedy parts, while Mile. Guichard and May Yulr add to the gaiety. The first sketch, "The Widow's Wedding Night," has Miss Ruth Everett, who also gives some excellent bird and animal imitations, and Miss Alice Mason has some clever things to do in the closing farce. The olio, while not long, is good. "The Sign of the Light" and "The Widow's Wedding Night" are Charles Barker, William Lawrence, William Walters, Mark Thompson, Al. Pinard and M. Simons have good comedy parts, while Mile. Guichard and May Yulr add to the gaiety. 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train was chartered to bring Rossi's musical horse, the Seventeen Pekin Zoups, and other acts here for the opening afternoon of 14. Business splendid in spite of uncertain and uncomfortable weather. CHAPIN.

### Cincinnati.

**COLUMBIA** (M. C. Anderson, mgr.).—Week 14. Bryant and Saville, musical comedians, good; Tony Wilson and Heloise, gymnasts, hit; Pete Baker, German comedian, good; Dean Elsal and Arthur Forbes, one act comedy, "The Two Rubies," fair; Emerson and Flanagan, singing, dancing and acrobatic comedians, dancing good, acrobatic work, songs and comedy very poor. Chris Bruno and Mabel Russell, musical comedy stars, act antique and efforts unappreciated; Hermann the Great, assisted by Madame Emma, clumsy and only fair. Sisters Amors, jugglers and trapeze act, great hit. Business fair only. Week of 21: Franz Ebert and company, Thos. J. Keogh and company, Dewitt, Burns and T. J. Vance, Georgia Charter Lewis, The Hazardous Loop, Elizabeth Murray, Milani Trio and Linden Beckwith.—**STANDARD** (Chas. B. Arnold, mgr.).—Week 15. Al Reeves' Big Beauty Show, "The Chads Dot Trial," by J. Theodore, The phy. Tom Fullam, Ed Convey, Bert La Rose, Max Gordon, Nino Don Bar, Joseph Farnum, Margie Hilton, Emma Zeph, Almida Fowler, burlesque, great hit. In the olio: The Great Musical, songs, great hit; Richard W. Craig, Shaggy dancers, great hit; Savoy Quartet, Tom Fullam first tenor, Bert La Rose baritone, Ed Convey second tenor, Max Gordon basso, hit; the Nelson-Farnum Troupe, comedy acrobats, great hit; Al Reeves' band, and the T. J. Kinestoscope, picture machine, fair. The performance concluded with a burlesque, "Whirl-It-Fun," which was a great hit. Mr. Reeves has this season one of the very best burlesque shows on the road. Next week, "The Tiger Lillies," with the following cast: Richy W. Craig, Will Cunningham, W. J. Cook, George Cassidy, Wm. Jordan, Josie Webb, Carrie Ezler, Mabel Lord, Jeanette Sherwood, Vernon, Lillian Allen, Dorothy Marks, Rose Allen, Ada Hall, Myrtle Foster, Sadie Schuler, Sadie Depew, Dorothy Blodgett, May Ward, Mattie Collins, Lottie Leslie and the duo, "The King of the Coffee Flenda," by Chas. Horwitz, hit. In the olio were Cunningham and Lord, dancers, hit; Ezler and Webb, in sketch, Josie Webb made great hit; Richard W. Craig, Shaggy comedian, fair; Lavern and Cross, physical culture, hit; Tigerscope, motion pictures, fair; Prof. H. Haimmann's Original D'Esen School of Trained Animals, great hit. Next week—"The Utrians." HARRY HESS.

### Louisville, Ky.

**HOPKINS** (Wm. Reichmann, res. mgr.).—Bill this week headed by Spook Minstrels, a pleasing novelty, includes Four Hoises, a very good sensational castling act, Sullivan and Piquette, a strong hit, Klein and Clifton fared well. Lavinia Dewitt, good and met with well deserved success in cornet solos. The Francillas, strong act, created good impression. Tourist Trio and moving pictures, rounded out the show. Good attendance continues at this house.—**BUCKINGHAM** (Whalen Bros., props, and mgrs.).—T. W. Dinkins' Utopians are here this week, presenting two burlesques, entitled, "Mixed Muddled and Fixed" and "Hired Tips and Downs." The olio includes Stanley and Scanlon in a very poor musical act; Madden and Jess, a laughable Irish act; Smith and Champion, successful; Two Ashes in a fair juggling act and Ed and Edna, successful. Fitzsimmons' Eighteen fight pictures, which were bad fake films. Week Jan. 21.—Parliar Belles. ARTHUR STUART.

### Cleveland, O.

**KEITH'S** (H. A. Daniels, mgr.).—Week of 15. Howard and North sketch, "Those Were Happy Days," Good. Went well. Josephine Cohan, sketch, "Friday the 13th," disappointing. Fred Niblo, monologist, new stuff and a hit. Murphy and Francis, singing and dancing, good. Poor. Orpheus Comedy Four, quartet, fair. La Valle Trio, harp, violin and vocalists, did not take well. Piccolo Midgots, four diminutive acrobats, fair. Spissell Brothers and Mack weathers, good. Kinestoscope, L. V. R. (E. R. Lang, mgr.).—Claude Frederick and trained horse Don, good. Zella, equilibrist, act with trained dog, fair. Mary Madden, comedienne, entertaining. C. W. Westford, ventriloquist, fair. Evans and Evans, song and dance artists, good dancers, poor singers. Two Macks, comedy sketch, fair. Pictures.—**EMPIRE** (Chas. W. Denzinger, mgr.).—Clark's Runaway Girls Company, featuring Joseph B. Howard, composer and singer, also Jack O'Brien, world's champion pugilist. Good show and drew crowded houses. C. L. BARNES.

### Milwaukee, Wis.

**CRYSTAL** offers a bill this week that should be a winner. Opening with Professor Mlett and his dogs, an act that is wonderful. Following this Dutch Walton has a very clever musical act, but the best thing on the bill is a pastoral act by Danny Mann and Loin Haines. This is well done and receives hearty applause. Another act that deserves special mention is comedy singing and whistling by Joe Palmer, blackface, and Jolson as a Hebrew comedian. The Silverton-Oliver trio have a very good wire act. Mr. and Mrs. Winter certainly deserve a liberal patronage for their house from the quality of the stuff they are offering there.—**STAR**.—Williams and Burns, Imperial Burlesquers, are at the Star this week with a very good aggregation of talent, and also a new departure from the average burlesque show in that they have a three-act musical in the place of two. The piece is "The Great Gump and the Great Gump," and it is a very good one. It should please the Star patrons. The olio includes Lew Palmer in mimicry; Pauline Moran with Bungalow Babes; Crawford and Manning, comedians; W. J. Evans and his "Birds of a Feather," closing with the "Birds of a Feather." Key West Avenue Girls, with Battling Nelson as a special attraction. H. W. WATERMAN.

### Winipeg, Man.

**DOMINION**—Week of 8. Clark's dog and pony show was the bill. One dog was dressed as a ballet girl and took the steps good. Torley the trick bicycle rider was good. Gracie and Reynolds in their comedy turn, "Beauty and the Beast," made quite a hit. Arthur Hahn, the vocalist, who was held over from last week on account of his great success, is making good again. He would do better with new songs. Moving pictures end the bill. Good business.—**ENIQUE**.—Kit Whirlwind in his club and hoop juggling is making good. Tom

Tarryeast is very poor. The Brobat Trio in their dancing and singing act are the hit of the bill. The Toubant second women would do better if they would not do so much talking of where they have been and what they can do. Moving pictures wind up the bill. Good. Winnie's new vaudeville theatre, the Bijou, on Abbott street, with its entrance on Main street, a few doors south of the Union Bank, is now nearing completion, and only requires a few days more for the final adjustment of interior decorations to see the undertaking successfully and satisfactorily accomplished. Men of all trades are busy rushing the work with all possible speed in order that the house will be ready for Monday night. The eight comfortable and roomy boxes and two loges. The parquet floor is so arranged that a clear view of the stage can be obtained from any part of the house. The balcony is also arranged the same way. Particular attention has been given to the safety of the public. There are 5-foot exits on Abbott street and 1 ten-foot one on Main street. The house has also a large stand pipe and hose and the latest patent fire extinguisher. The stage is equipped with improved scenic and electric appliances with an asbestos front curtain which will be used at every performance. There will be two thousand lights used in the lobby. They are all under the control of a single circuit and will be sure to have the best. Their large sign is just got up, the letters are two feet large—Bijou. P. S. DOWNARE.

### Fall River, Mass.

**SHEEDY'S** (M. R. Sheedy, mgr., C. E. Cook, res. mgr.).—This week's show is composed of a program full of headline artists, as every one that appeared was well worthy of that distinction. The Four Seasons kept the curtain raised busy, and they were the Sullivan-Considine and Dixon, the three Rubes, were very funny, especially with their miniature baseball game. Neff and Miller, comedians, were very clever. The Herald Square Comedy Quartet were good singers but their tenor, as is the custom with quartets, failed to be amusing. Matthews and Harris in their sketch, "Adam the Second," pleased, as did Ferreros with his musical dog. The show wound up with the Kinestoscope all week. Next week Dolan and Lenharr and Herman's educated cats.—**SAVOY** (Geo. Albert Haley, mgr.).—Heading the bill this week is Sydney Dean and Company, in "Christmas on the Island," a skit which is ambitious and artistic. The four casting Dunbars scored an emphatic hit, as did Herr Saona, Reta Winfield, violinist. Stinson and Weston in their bunch of nonsense were full of merriment. Clifton, the author of "Nancy Brown," won applause for his neat monologue act. Joe and Chas. O'Hearn gave a very pleasing act. Good show to fair business. —**NEW HORTON** (Chas. Schlesinger, mgr.).—For the past two weeks the show at this theatre have been simply enormous. The book made this house famous and same is used to perfection. S. M. S.

### Hartford, Conn.

**HARTFORD OPERA HOUSE** (Jennings and Graves, mgrs.).—Week of 15. Trolley Car Trio were very funny. Louise Montrose and her four auto girls had an original dancing and singing specialty. Sam Collins, the monologist, gave some good stories. The playhouse sketch by Fitzgibbons-McCoy Trio, entitled the "Mischievous Brother," was very pleasing. The comedy musical act of Seelye, Doty and Coe was a very neat offering. Bruno and Benton were the final act, their sketch, "Just Like a Woman," was very cleverly done. Carlin and Otto, German comedians, received their share of laughs. Rio Brothers on the novelty rings closed the show. —**POT'S** (H. A. Daniels, mgr.).—Miss Nella Berken, a former Hartford singer, was the headliner, and from the generous applause showed she was a favorite. The Simpsons gave a number of selections on different musical instruments in their act. In the olio, Murray and Lane pleased in a parody on grand opera. A lively bit of knockabout comedy by the La Vule-Caimaron Trio brought down the house. Eddie Leonard, assisted by the Sharp brothers, had some very neat stunts. The Howard-Treadwell and Company had the sketch of the week, entitled "Aunt Louisa's Advice," a very neat bit of comedy. Delmore and Lee on the revolving ladders were about the limit for reckless daring. Motion pictures closed. WILLIAM H. RHODES.

### Schenectady, N. Y.

**MOHAWK** (Jos. Weber, res. mgr.).—Excellent business. Week of 15th. Henrietta de Serres with living act, reproductions, very fine; Mr. and Mrs. Harry Thorne and Co., in "An Uptown Flat," made a fair impression; Miles and Raymond in "The Baby in the Cradle," might as well be better advantage with a better act; Miles Brothers, song and dance team, were very well received; Cavana, wire contortionist, was good; Tascott, con shouter, made a hit; The Eight Cornallias, male and female acrobats, were excellent. Closed with motion pictures, which were good. Coming week of 22d: Red Raven Cadets, Walter C. Kelly, Rialta, Dorsch and Russel, Delmore and Onelda, Irene Franklin and Casino Comedy Four. MAITRELL.

### Albany, N. Y.

**PROCTOR'S** (Howard Graham, res. mgr.).—S. R. O. business. Week of 15th: Genaro and Bailey in their act "A Clearette Case," were well received; Holcombe, Curtis and Webb in "A Winter Season," were entertained deeply the fact of their act being so old; Dorothy Kenton, banjoist, was entertaining; D'Alma's Monkey and Dog Show, the same as other acts of this nature, very merry and humorous; Central vaudeville players, managed to please; Brothers Durant, acrobatic specialty, very good; Alf Gibson, blackface monologist, very poor, his act being almost a complete steal of Charley Case; Johnnie and the Italian, a very good act, a nice for women and children. Closed with motion pictures, which were good. Coming, week of 22d: Lee Harrison, Probst, Kurtis and Busse, Ward and Curran, Daly and Devere, Larkins and Paterson, Mazur and Wagon, and the H. H. Lings, Edwards Co.—**GAITY** (H. H. Nichols, mgr.).—Crowded houses continue. The New York Stars are presenting a very pleasing show at this theatre, and deserve the large audiences that greet them. Coming, week of 29th: "The Golden Crook." MARTIN.

### Waterbury, Conn.

**THE JACQUES** (J. W. Fitzpatrick, mgr.).—The bill this week headed by Paul Sanlor's troupe of trained Danes proved amusing. The act was well liked, but too short for a feature act. Mary

Dupont and company, in "Left at the Post" (see new Acts). Leo Nino gave an interesting exhibition of trick violin playing. Brown, Harris and Brown presented their old act, "The Spirit of '76," which pleased. Quigley Brothers were one of the hits of the bill. In conversational patter, most of the stuff being new and clever. Irene Lee, in collection of character sings, was one of the pleasing features of the bill, and loudly applauded. Cogan and Baneroff, in roller skating feats, opened the bill, which was closed with the usual picture of the electrograph. NOTES.—Tuesday afternoon the Penn University Glee club occupied boxes at Jacques, the theatre being decorated in their honor with college colors. Miss Lee, who took a great deal of college boys when she appeared in the last selection wearing a college sweater. ARTHUR H. McKECHNIE.

### Troy, N. Y.

**PROCTOR'S** (W. H. Graham, res. mgr.).—As to be expected, Paul Cinquavalli, master of the juggling art, is a very decided hit. Hines and Remington, in their particular line the brightest of vaudeville stars. The Trillers, who with perfect ease and great rapidity make all sorts of graphic pictures out of a bundle of variegated rags. Hayes and Wynne in their up-to-date song and dance specialty; May Leon and her pup, a dog and a rooster, a very wonderful Emerson and Omer in their side-splitting and funny German comedy sketch; George B. Alexander, the high-toned hobo, a perfect wellspring of fun and merriment; Delmore and Onelda in their startling balance act, concluding with the popular moving pictures.—**ROYAL** (E. M. Buck, res. mgr.).—The Majesties played to large audiences. The program opens with a satire entitled "Down the Line." The principal players, who are taken from the best of the bill. The olio is a good one. Harvey and Walker, singers of catchy songs; Jack Lawrence, parody singer; three Ronays, European musical novelty; Farron and Fay in a bit of German nonsense. The duo, Dan and the other dancers are good. The closing number is a musical absurdity entitled "For Girls Only." Coming, 22-27, New York Stars.—**NOTE**.—The Lyceum Theatre will be opened January 29 as a vaudeville house. The Central Theatre have leased the house. Victor d'Levitte will be the general manager, and William Calhoun the local manager. JOHN J. MALLIN.

### Atlanta, Ga.

**STAR** (J. B. Thompson, mgr.).—If the attendance at the opening performance was any indication, then the week of 15 promises to be a banner one, and patrons are enjoying the following well-issued bill: Anna Britton in illustrated songs, average only; John Lynch and Grace Leonard in the comedy, "Sl and Sal at School," fair; W. H. Rogers and Violet Lavine in the clever sketch, "Uncle Ned's Return," made quite a hit; singing and dancing, good. In "The Field of Daisies" went well; the Flore Sisters Trio in songs and dances give a pleasing turn; Daisy Lowman, songstress, a favorite with the patrons of this house, concluding with new moving pictures and the one-act comedy, "The Three Jolly Hunters," in which a number of the new musical hits were well rendered. Coming next week, Minnie Dupree, Harris and Nelson, Nina Irwin, Trueheart, Dill and Burke, Elsie Booth and others.—**NOTES**.—York and Adams, two ex-vaudevillians, were here 12-13, at the Grand in "Bankers and Brokers" and received flattering notices from all the papers for their clever show.—Van Ambler Circus, which is wintering here, had a very narrow escape from fire night of 8th, as several buildings adjoining their quarters at Pleasant Park were totally destroyed. For a time, manager Frank E. Davis and his assistants, hands full of quelling the frightened animals. Luckily the fire was gotten under control before any damage was done to the circus. BRIN.

### Frankfort, Ind.

**CRYSTAL** (Chas. Welsh, mgr.).—Week of 15 opened to big business. Strand and Strand made good. The Tracys made a hit. The Valpos are very clever and caught the crowd. Chas. and Jennie Welsh in "The Habit" can't be beat. Coming week of 22, Holcombe and Dean Mac Hadley-Irby Irma Wilcox Company, Chas. and Jennie Welsh. MARTIN W. FOX.

### Saginaw, Mich.

**JEFFERS** (Marks & Ely, mgrs.).—The policy of this theatre is to be change and henceforth continuous vaudeville will hold the boards. The public and management may well be pleased at this week's bill, which is an excellent one and presents Jack Brown and Lillian Wright, who are all right in their wonderful dancing act; the Geromes in their pleasing reproduction of artistic ancient statuary; Walt M. Hyde and Thomas Heath, singers; Professor I. Singer and his excellent wading water dogs and mokers; Richard Riley and wife in a comedy sketch, followed by the last and best number, The Three Banta Brothers and Von Dell in their new comedy and musical sketch, "A Day at Camp." Professor Wm. Ross' concert orchestra deserves special mention as it is considered the finest in this State. The kinestograph closed the bill. NENO.

### Kenosha, Wis.

**BIJOU** (John O'Brien, res. mgr.).—Bill for week of January 8: First part—Keating and Goodwin, black-face comedians; W. P. Creswell, Bicycle Bill, in his novel larlat throwing and trick bicycle act; Emilie Walte, vocalist; Knox Brothers, comedy act, who take a great deal of merriment with their comedy acrobatic act; John Morrison, who pleases the audience with his Irish songs and ballads, and Mack and Dougal, in their laughable sketch, "A Stronuous Sprain." Kinestoscope closes the show.

### Syracuse, N. Y.

**GRAND OPERA HOUSE** (C. H. Plummer, mgr.).—The bill offered this week is not up to standard. Jansen Sisters, athletic, did some good tumbling, well received. Frank Kern and his dog are well enough for children. Gertrude Mansfield and Carol Wilbur, in "All Prospect Street," good; Joe Flynn, the same as last week, and Marie Brown, did some very clever dancing. Juliet Wood and Fred Ray, in travesty, were fair. Les Renos Traine, French pantomimists, did not take. NOTE.—During the act of the Les Renos at Monday matinee one of the men fell and broke his

arm. Next week, Sidney Grant, Tyce and Jermom, Ott Brothers and others. SAM FREEMAN.

### Omaha, Neb.

**OLIPHUM** (Martin Beck, gen. mgr.).—Standing room only at every performance, is the order of the week. Caroline N. Carochin, Pacific Ladies' Orchestra is scoring one of the heaviest hits of the season. Her twenty-two girl instrumentalists are good to look at and good to hear. Kiekie and Frazell could make better in their selections from "Il Trovatore" by selecting numbers that are better known to the general public. Their act is good, however. Al Lawrence, monologist; Nellie Florede, vocal artist, and Mignietone Koking in strenuous terpsichorean stunts, are all making exceedingly good. Harry and Kate Jackson have their same old skit, "A Married Man," which was good years ago, but too old now. In their efforts to make it last over another season they have injected a lot of domestic stage business that is also old, and the act is lengthened out unmercifully. Still, it made exceedingly good with the very few who never happened to see it before. Galletti's monkeys are the best of the season. The bill for next week is as follows: Lillian Burkhardt and company, Esmeralda Sisters, Flower Girls, Wilson Trio, Freydo Brothers, Lucy and Lillian Grace Jackson, The Arcaris and the kinodrome. HENRY WOOD.

### New Orleans, La.

**OLIPHUM** (Martin Beck, gen. mgr.).—Mr. and Mrs. Alfred Kelly took the bill week 15. Their act, "The Ball of Turkey," was a big hit. Welch and Maitland, styled Elastic Comedians, are clever. Miss Maitland is something of a dancer, while Welch is up in the contortion business. Mills and Morris have an act similar to the Nichols. Sister Kate, a dancer, has back with his Kolns. His glib tongue helps him act wonderfully. Dixon and Auger are living testimonials for some nerve tonic; Charley Chase and his going at the start and won pulled up. Baron's Burlesque Menagerie is even better than Prelles. Novelty bill for 22d includes Marshall P. Wilder, Hengler Sisters, Finlay and Burke, World Comedy Four, Galbraith and Farrell and the second week of the Kieleys.—**GRENWALL** (Henry Greenwall, mgr.).—R. O. greeted Hurlig and Seamon's "Bowery Burlesquers" at both performances 14th. The company is headed by Lizzie Freiligh, who carries the sword in the march and the battle between the soldiers. The olio comprises Estelle Will, who has a squeaky voice and shows her teeth. Juggling Bannons have an act that is "good" for the west. Carmelia D'Alcedore, billed as the Parisian "Gensette" for her "Superb" and "White tights, Roberts and Roberts are some swell changes, and are clever dancers. They should drop their cowboy assistant and work in the human Brothers are "naughts." Ben Jansen sang Hebrew parodies. Sen Sensations 21st. O. M. SAMUEL.

### Lambertville, N. J.

**FAMILY** (Gamble & Mack, lessees and mgrs.).—Mr. and Mrs. Gamble and Eddie Mack, two Trenton men, open the Family Theatre as a vaudeville house. The custom of the house will be shown nightly, with two matinee weeks. Wednesday and Saturday. The opening bill includes Camille and Sam, Blanche Bailey, Collins and Fields, Tony Baker and Harry Gossion and Jones and the vitagraph. F. G. F.

### Toronto, Can.

**STAR** (F. W. Stair, mgr.).—The Cherry Blossoms held the boards during the week and business was good. The bill opened with the burlesque "The Wrong Count Tobacco" and closed with the screaming burlesque, "Quarrelsome Neighbors." Both were well received. H. V. Fitzgerald, in his protest against the dancers in the olio were Frank Rose, the singing Juro Loro and Payne, in military positions; Manhasett Comedy Four, Mr. and Mrs. Edmund Evans and the Kodak Girls, Lydia Carlyle and Lillian Perry, comedy comedians. The Merry Madams. She's next week will have Valerie Bergere as headliner for the opening bill. HARTLEY.

### New Bedford, Mass.

**HATHAWAYS** (T. B. Baylies, manager.).—Miller's elephants, the principal attraction this week, are well trained and the act is popular. Foy and Clark present a bright submarine fantasy, "A Modern Jonah," well acted and staged, according to the hit of the show. Mr. and Mrs. Dan Hlatt are instrumental comedians. Mr. Hlatt is amusing; Mrs. Hlatt is not. Josef Banks's juggling act is good, though the opening audience received it quietly. Charlotte Coate and Little Miss Snowflake, singing and comedy; the child is not so bad. Carrie Coate and her colored singers and dancers, well staged act. Mlle. Latina, physical culture exhibition, opens show well. Vitagraph pictures. Business good. KNOT.

### Evansville, Ind.

**BIJOU** (George Sellinger, mgr.).—Bill week 14 was as follows: Franz Ebert, comedy sketch entitled "Dan Cupid & Co.," well received; Ben Harvey and Jessie Haynes, song and dance; Ben Terge and Daniels, Dutch comedy, good; Kinyo, comedy juggler, very good, though failed to little applause; Avery and Pearl, black-face comedy, poor; Gilmore and La Paro, comedy sketch, good; moving pictures. ROBERT L. CILL.

### Lancaster, Pa.

**NEW FAMILY** (Edward Mozart, mgr.).—Bill week 15, one of the best vaudeville shows seen in this city, headed by Nalinda, "The Nymph of the Sea and Queen of the Air," supported by a company of clever dancers. The act is lavishly staged and beautifully costumed. The use of the electrical effects, make it very spectacular. Rio Brothers, as the "Chinaman and the Rubie," presented a horizontal act that is without a doubt the best act of its kind ever seen here. The Holdsworths as novelty banjoists, singers and dancers are without a peer. They repeated their previous big hit and they leave the stage with the audience clapping and cheering. H. H. Jeans, baseball equilibrist, made a big hit. Nibba and Bordouex, presenting "The Man with the Broom," satisfactory. Tommy Burnett, in illustrated songs scored a success. The show concludes with interesting moving pictures. LA FAYETTE.

### Fort Worth, Tex.

**MAJESTIC** (Chas. R. Fisher, res. mgr.).—Week of Jan. 8. Attendance continues to increase each week. Bud Farnum Trio, musical act, pleased. "The Mermaid," illusion, mysti-

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fed; Mitchell and Cain, dancing and singing, fair; J. A. Murphy and Eloise Willard, in "The Phenomenon," made a hit of proportion; Alanna O'Malley's voice was true, but not very musical; Rose and Lemon, bicyclists, in "The Globe of Death," is the most daring thing yet shown here. Illustrated songs are increasing in popularity since present singer has been engaged. Motion pictures. NOTE.—Henry Lewis, a local amateur, tried to win Rose and Lemon's offer of \$1,000 to any one who will reproduce their act of looping the loop in their "Globe of Death," but failed to quite make it. It is understood that he made such a good showing that he is to join them in the act next season. TARIANT.

### Lawrence, Mass.

COLONIAL (H. Fred Lees, mgr.).—Wormwood's dogs and monkeys lead the bill the week of 15. Bertie Fowler, in her monologue, gets a good hand. Frank Mayne, Caroline Neilson and Leonard Hoffman, in the sketch, "The Tipster," make good. Mullen and Correll do some humorous tumbling stunts. Renner and Goudier strengthen their skill by their dancing. Max Walden dresses, sings and dances like a woman, keeping his audience guessing. Fred and North Peters are funmakers. Coming 22, Sidney Deane and company, in the singing comedy, "Xmas on the Island." NOTE.—W. L. Gallagher, who has managed the Casino the last five years, announces that he has leased the Casino, which was closed upon the opening of Colonial, and will open the house the week of 22 with The French Beauty Burlesquers at popular prices.

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### Lynn, Mass.

AUDITORIUM (Harry Kates, mgr.).—Bill week of 15: Green and Werner, in "Babes in the Jungle," as the topline, made a decided hit. Blanche Sloan, in an aerial act, was good. Girard and Gardner, good offering; Harry La Rose and Company, well liked; the Drummer Girl, fair; Ed Forrester and his dog Mike, big hit; James and Bonnie Farley, very poor. Next week.—Roscoe Mullets, Burke and Dempsey, Violet Black and Harper, Desmond and Burrow.

P. DAVID CHASE.

### London, Ont.

BENNETT'S (J. H. Alox, mgr.).—Geo. H. Wood is the headliner this week. 15. Patrons of Bennett's don't seem to share Chico's opinion. The greatest hit of any performer ever seen at this theatre. He is being repeatedly recalled. Next to the above the greatest applause was bestowed upon the Helm Children. They are a remarkable pair of talented youngsters. Kretoe offers a musical act that pleases. Freeze Bros. have a novel juggling act and were well received. Miriam Almsworth presented her character change act, which is new to this audience, and made a favorable impression. Powers and Theobald manage to get by in a somewhat foolish act. Mudge, Woodward and Montgomery present a sketch by Chas. Horwitz. Some of Horwitz's sketches are good—this is not one of them. Julius Wright and Florence Heinmore are English pantomimists. Their humor is very English. The Canadian sense of humor is American and therefore—what's the use. Some good

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moving pictures are shown this week by W. J. Newman. FRITZ HOUSTON.

### Pottstown, Pa.

GRAND OPERA HOUSE (Louis H. Parker, mgr.).—Bill for 15: Carter, Weaver and company, Antrim and Peters, in "A Tary at Tunktown," three Hilysers; the Stanleys; Gardner Brothers, illustrated songs; Pamahalski, birds and dogs; Harry and May Howard; the Kneedlers; Elmer Jerome; Donnette Sisters, illustrated songs. J. H. WEITZENKOW

### Patterson, N. J.

EMPIRE (A. M. Bruggemann, mgr.).—Mr. and Mrs. Colby are finished musicians, and with their children, are all that could be desired. Others on the bill are Jay Holland, with her violin. Mr. and Mrs. Mark Murphy made a hit with their "Coal Strike," while Mr. and Mrs. Jimmie Barry make merry moments with "The Village Cutups." The American Comedy Four, in songs and whittlings, are fair; the Onken Trio, equi- librists; Mr. and Mrs. Burrow, in sand, smoke and shadow pictures, contributed their full share to please, and next Pierce and Maizee in character changes. The pictures offered by the Kinetograph are as interesting as ever.—FAMILY (Geo. Dunbar, mgr.).—The feature act is Kurtis and Busse's troupe of trained dogs, whose acrobatic feats and almost human knowledge bring forth rounds of applause. W. E. Whittle, contralto, is good. Miss Snow, English nightingale, sings operatic selections and up-to-date songs. Gordon and Videog made good with their laughable skit. Solosa is a novelty gymnast, who deserves praise for his hand balancing and jumping. Moving pictures complete the bill.—BILLO (J. H. Rowley, mgr.).—The Fay Foster opened to big business. The opening burlesque, "Cleopatra in Central Park," keeps all in good humor until the olio is reached. Vivian, the female baritone; Cushman and St. Clair, in "Hooligan's Troubles"; Herbert and Willing, black face comedians; Louie Darcy, the happy girl, a monologue artist and parody singer; Reno, Welsh and Mulrose, comedy and straight English artists. The show closes with a laugh-producing burlesque called "A Night at Kelly's Hotel." W. H. SPITTLER.

### Santa Cruz, Cal.

UNIQUE (Mrs. C. W. Ailsby, mgr.).—Heading the bill 8th are (Glen and Revell), comedy sketch, big hit; York, comedy musical artist, poor; The Savages, revolving ladder, poor; Gene King, illustrated song, fair; good pictures. Business very good.—The Empire is no more. Allyn Roberts filed a petition in bankruptcy last week, and his creditors decided to let him continue the management of the Empire and after paying expenses each week the balance of receipts to go to them. But Mr. Roberts evidently saw no profit in that, as he and his family, The Roberts Four, left on the early train for Frisco Monday. He is working at the Baldwin this week in his old doll act. Mr. Roberts has an interest in the estate of Samuel D. Carr, deceased, in the State of New York; value unknown. His liabilities, chiefly in the way of unpaid performers' salaries, amount to \$800.30; assets, \$90. He is well known in the East, having made his home in New York City for several years and played the Proctor circuit and Pastor's several times. STEVE.

### Gloversville, N. Y.

FAMILY (P. P. Craft, res. mgr.).—Week of 15th. The Razafis, mediocres; Harrison Green, immense hit; La Sella Trio, good, but should learn to present their act in better style; Dolly Sisters, neatly costumed, but very poor; Woodford's trained animals, good; motion pictures, fair.—NOTE.—The vaudeville venture at the Darling Theatre (William Calhoun, mgr.), a week of 8th, proved a success, but owing to previous bookings of legitimate attractions which could not be canceled there is no variety there week of 15. Week of 22 vaudeville will again hold the boards, giving Gloversville one theatre giving two performances a day and one doing "three a day." THE AISLE SEAT FIEND.

### Poughkeepsie, N. Y.

FAMILY (Fred DeBandy, mgr.).—Wincherman's troupe of trained bears and monkeys, one of the best animal acts that has been seen here, heads the bill this week. The antics of

the monkeys, the sagacity of the bears, and the intelligent manner in which they respond to the cues of Mr. and Mrs. Wincherman stamp the act as of unusual merit. Joe Belmont does a novelty whistling turn in addition to singing and captures the audience. The Shubert Quartet is a number of much refinement. The qualities are well balanced, the voices true and the songs well chosen. The Kimball Brothers, two boys, do a ludicrous act, consisting of singing, dancing and dialogue that causes much laughter. Zozoka, a Japanese soloist, sings in native costume and concludes his act with a native folk song with special scenery, and makes good. Ray Bailey, a negress, with a picaninny, a good voice and a chic demeanor, makes a hit with the audience. The picaninny sings also and does some clever dancing. The bill on the whole is a very good one and well balanced.

### Hamilton, Ohio.

GRAND THEATRE.—Mr. and Mrs. Hammond in a playlet called Family Jure. Mrs. Hammond does very well. The male member of this team was initiated in Hamilton Lodge of Elks here. E. Daly Burgess, with his dog Flunegan, comes next on the bill, followed by Harry Hodgins, in illustrated songs. He has a very fine voice. Willing and Larkin are next with acrobatic dancing and singing. Morgan and Crone Tally Ho Duo comes last, closing the olio. Kinetograph closes a very good bill. John and Nellie McCarthy, a well known vaudeville team, arriving this house. Mr. McCarthy's brother in law is in partnership with him, and they both try to make it pleasant for all performers playing here. F. DALY BURGESS.

### Utica, N. Y.

ORPHEUM (E. L. Koneke, res. mgr.).—Simply immense is the best way to describe Katie Barry, who heads the bill 15. She is a clever little woman and her character songs have made a big hit. She puts on a skit called "Just a Joke," that is a big laugh from start to finish. Foster and Eber made a big hit with their act. Comedy and music are well blended in the turn they furnish. Few ventriloquists have given better satisfaction than did Vernon. Frank Bush had the audience in hearty laughter all the time with his funny stories, all new and remarkably well told. Swift and Buckley, eccentric musical comedians, were well received, as were the Two Pucks. Pot- terson and Hartwell do some sensational head bailing. Kinetograph showing "The Whitecaps" close the show. SETAB.

### Yonkers, N. Y.

DORIC (Henry Myers, mgr.).—The house was filled on Monday, and those present enjoyed an excellent vaudeville programme. "Hurrah in Pumpkinville," a sketch by George Totten Smith and played by David Bryan and company, was capitally rendered; Reta Curtis, violinist, well received; Jack Sheehan, in monologue, pleasing; Mazett and Mazaz, tramp acrobatic act, very strong; Kitamura Japanese Troupe, very good; Bessie Gilbert, cornetist, well received; Willie Gardner, skate dancer, good; Mattie Keen and Company, in Ella Wheeler Wilcox's acts, Bambi- lozie, was very good. This is one of the best acts in vaudeville; it is well written and well acted and was strongly received. Doric's showed a good picture called "The Miller's Daughter." Business good. Coming week of 22d, Felix Barry and Barry head a remarkably strong bill. ELZIE.

### "Imperial Squiba."

Business with this company in Chicago was far above the average. Manager Fennessy, of the Folly Theatre, said: "It is positively the best show that has played my house this season."

The Knitting Club, composed of the lady members of this company, is progressing rapidly, but the ladies would do well to keep their fancy work off the stage. The prop turkey did not look very well when it was carried on the stage decorated with a pink and blue silk undershirt. George Garland, of the Clipper Comedy Four, can certainly take more medicine for his voice than any tenor singer I have ever met. His dressing room always looks like a young drug store. One stick of fish, two atomizers, large bottle of peroxide, several bottles of gargle and all kinds of cough drops are the only things that adorn his makeup shelf. SQUIBBER.



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Boston; 22, Family, Portland, Me.; 29, Howard, Boston; Feb. 5, Park, Wooster,  
Mass.; 12, Keith's, Providence; 19, Keith's, Phila.; 26, Grand Opera House, Pitts-  
burg; March 5, Keith's, Cleveland; 12, Arcade, Toledo; 19, Syracuse; 26, Shea's,  
Buffalo; April 2, Shea's, Toronto; 9, Temple, Detroit; 16, Cook's, Rochester; 23,  
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James F. MacDonald,  
Georgie Mack,  
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Farrell-Taylor Trio,  
Phil Smalley,  
Lennon and Edwards,  
May Curtis,  
Nettie Vesta,  
Marie Lawrent,  
Francis Savage,  
Gertie DeMilt,  
May Naudain,  
Toma Hanlon,  
Catherine Doll,  
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Gertrude Stanley,  
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Blanche Sharp,  
Mr. and Mrs. Allison,  
John Myers,  
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Transatlantic Comedy Four,  
Mrs. Keltner,  
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LOVED A BOY LIKE ME," and  
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and "When The Green Leaves Turn to  
Gold."*

*Slides for the last number now ready.  
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# VARIETY

FIRST YEAR, NO. 7

JANUARY 27, 1906

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CHICOT

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### SUNDAY NIGHT CONCERTS.

General Bingham has notified his Inspector-in-Chief, that official has spoken in turn to the man lower down, and so by stages word has come to the managers that for the present it will be as well to read up on the Sunday performances law and observe the very letter of that enactment.

Already acrobats and others under engagement for various houses to-morrow have been notified that their services will not be required, and throughout the town there will be singing and reciting but without the usual accompaniment of sketches, dancing, acrobatics and the other features which have contributed to the sacredness of recent Sunday concerts.

A sacred concert coming within the letter of the law is the most dismal thing the mind of man can conceive, but for a time at least we shall have to be content with what the up-State legislator thinks is best for us.

It will work a hardship on many classes of performers as well as the general public, but General Bingham is out to enforce the law, and the performances which have been permitted under a lax interpretation of the law are clearly violations of the text.

In addition to the many persons who find in the Sunday concert their only opportunity to bring new acts before the public, there are many unfortunates who in default of obtaining a week's engagement find in a Sunday date a solution of their financial problems.

But more important still is the fact that many young men who might pass a pleasant evening at some concert will be driven to saloons and pool parlors. New York is not a city of homes but of flats and boarding places, and there are few who are content to remain at home on Sunday evening. These will find themselves deprived of their accustomed amusement and will find other and less innocent diversions.

Meanwhile Mr. Bingham will bask in the limelight as the real reformer, and the side doors will be in operation as usual.

### WILLIAMS SUED.

There was brought to court yesterday the case of the City of New York against Percy G. Williams to collect the statutory penalty of \$500 for violation of the Sunday law.

The alleged violation occurred more than a year ago and was taken to the Supreme Court of the State where the City was defeated. After the decision was announced, a new suit was brought to collect the penalty for a violation which the Supreme Court had declared had not occurred. William Grossman has Mr. Williams' interests in charge. Variety goes to press too early to obtain the result, which will be published in next week's issue.

### ARTISTEN LOGE ON CONTRACTS.

The meetings held recently by the Artisten Loge in this city have been mainly devoted to the question of contracts. It is understood that a resolution was passed that no artist book time in this country unless under the special form of contract prepared by the home loge in Germany. The resolution has been forwarded to Berlin for approval.

### THOMPSON-MARINELLI.

A report has reached this side, impossible of confirmation, that an arrangement has been entered into in London between Fred Thompson, of Thompson and Dundy, and H. B. Marinelli, the international agent, whereby Marinelli will book for America only for the Hippodrome and its future allied interest. The arrangement was entered into by Marinelli on the understanding that Thompson and Dundy would increase their Hippodrome ventures to three, the present one in New York, one to be built in Chicago, and one in London, the site for the latter having already been secured. The report further says that bookings when made for the Hippodrome circuit, will preclude the artist from appearing elsewhere in this country.

### WILBUR GOES INTO MUSICAL COMEDY.

Philadelphia, Jan. 26.—Nixon & Zimmerman signed Clarence Wilbur for the coming summer season on Saturday last. In just what capacity Wilbur will be used has not been made public, but a representative of Nixon & Zimmerman stated that the firm intended to produce one, and perhaps two new musical comedies the coming summer, and they will probably be played in the Park Theatre here, and also at Atlantic City, as was the case with the "Miss Bob White." Last year Nixon & Zimmerman placed Bert Howard in "Simple Simon Simple" and Neil McNeil succeeded the piano-playing comedian in the title role. It was understood that Wilbur would succeed McNeil, but this was denied at the firm's office. Wilbur is now playing "Patsy Bolivar" in "The Devil's Daughter," presented by Scribner's Morning Glories. *Kinks.*

### STEINER TO SUE KEITH.

Alexander Steiner, the foreign booking agent, will bring suit, shortly, against B. F. Keith for \$4,300, commissions claimed to be due him. Mr. Steiner says that he has always "split" the commissions with other agents, but since ascertaining that the Keith Booking Agency has not a license to operate as a vaudeville agent, he is entitled to the overplus retained by the agency, under that assumption.

### THIRTY-FIVE SOLID.

The Myers and Keller firm announce that they are in a position to book a solid 35 weeks beginning September 1 of this year. Details of routes and houses were not included in the information, but, it was stated, will be made known presently.

### BRUGGEMANN RENIGED.

With vaudeville houses in Hoboken and Paterson, A. M. Bruggemann east his longing optics on Jersey City, going so far as to make up his mind on what particular corner his new theatre would be built.

After Mr. Bruggemann had listened to a careful explanation of the trouble he was inviting through opening as opposition to Poli, who is building in Jersey City now, the New Jersey manager decided that any town in Jersey excepting Jersey City would suit him much better.

Mr. Bruggemann is looking around, and will add to his circuit.

### WHAT J. AUSTIN FYNES MAY DO.

Curiosity as to the future plans of J. Austin Fynes has been rampant since Mr. Fynes resigned as general manager of the Proctor circuit. No definite information is obtainable, but it is known that the erstwhile manager has been extremely fortunate in dabbling in mining stocks. So very successful, in fact, that the drawing of a check for \$60,000 the other day was a mere detail of a transaction.

A Mr. Callahan, known as one of the most expert mining men in the West, and a multi-millionaire is interested with Mr. Fynes in several ventures.

There is a strong rumor that the late Proctor manager will soon be at the head of a circuit, embracing some of the larger cities of the East. It is authoritatively said that J. Austin Fynes can command more capital to-day for theatrical enterprises than any other vaudeville manager.

### WEBER AND RUSH ENTERPRISES.

Further new enterprises are announced by the Weber and Rush people on the part of the Columbia Enterprise Company, the Eastern burlesque corporation. First, they have secured by outright purchase, a site for a burlesque house in Washington, to be known as the Gaiety and to operate in opposition to the Lyceum in that city. Work on the new building will be begun, so it is announced at the Weber and Rush offices, toward the end of next month, and the completed theatre will be put in commission about the latter part of September of this year.

In addition to this house, the announcement is made that an Indianapolis theatre heretofore devoted to other uses is being reconstructed, and within thirty days will open as a burlesque house under the Weber and Rush auspices.

Youngstown, O., according to the same prospectus, is to have a new burlesque theatre. No details anent this last mentioned establishment are given out, except that it will be opened and in running order before March 1.

### KEITH TOOK ADVANTAGE.

The Les Renos, a foreign act, was booked to play Lowell, Mass., this week through the Keith Agency, and were also booked for Syracuse last week which date they played. While playing Syracuse, one of the troupe broke his arm, but was replaced by another which did not impair the value of the act.

Keith however, was overbooked in Lowell for this week, and seized upon the incident as an excuse to cancel the engagement for the foreigners, who were advised to report daily at the theatre in the Massachusetts town, and if Mr. Keith did not pay them for their services tendered, at the end of the week, to sue him for the full amount, which they are doing.

### JAMES SMITH INSANE.

James Smith, of Smith and Cook, who were playing at Buffalo this week, was sent to the State Insane Asylum on Wednesday. He created a disturbance in the dressing rooms on Tuesday by announcing that he was the King of England and the Tsar of Russia. It is not yet known whether his affliction will be permanent or merely temporary.

### THE LYKENS-RITCHIE SUIT.

On Thursday last, the now celebrated case of William L. Lykens vs. Adele Ritchie was tried before Judge Murray at the 54th Street Court.

Mr. Lykens is a vaudeville agent, and sets up the claim that were it not for his efforts, Miss Ritchie would not have secured an engagement in vaudeville, which she did for several weeks at \$1,000 a week. That much developed in the evidence, which was presented by Mr. Lykens in an attempt to collect \$500 from the little songstress on the plea that she broke a verbal contract with him, booking herself, and declining to turn over the stipulated commissions, which were ten per cent. on the gross weekly salary.

Messrs. Hammerstein, Proctor and Morris testified for Lykens, the two first-named stating on the witness stand that they booked Miss Ritchie through the representations made to them by the agent, and William Morris making much the same statement.

While Mr. Morris was testifying, Miss Ritchie's lawyer asked "What do you do for your five per cent.?" but before Morris could answer, the question was ruled out by the Court.

Miss Ritchie's defense was that she had been charged ten per cent. commission; that after a short time in vaudeville a few head-liners told her that "five" was the customary figure, and she thereupon decided to book herself and save the other five, which she did.

Decision was reserved.

### A NEW FORMATION.

A combine has been formed that embraces nearly every one of the cheap vaudeville theatres in the United States and Canada. The new organization will be known as the International Theatrical Company. The headquarters will be at Chicago, with offices at New York and San Francisco. The circuits represented are the Bijou of Wisconsin and Michigan; the Sullivan, Considine and Ryan, the Nash, the Crystal, the Mozart, the Pennsylvania Family Theatrical, the Levy and the Weston. If present plans are carried out it will be possible for performers to lay out a route covering a period of ninety weeks.

### KERN IS SATISFIED.

The foreign act, known as Kern's Dogs, which declined an offer made by B. F. Keith of \$1,000 to cancel the remainder of its contract for 12 weeks, is playing the time out at the rate of \$200 each week. This week the act is playing Paterson, going from there to Philadelphia, which will be the third return date in that city at Keith's house. E. F. Albee, acting for Keith, informed Kern that if he continued the bookings, he would be the opening act on every bill. Mr. Kern smiled and replied that it was a matter of indifference where he was placed if Mr. Keith did not overlook salary day.

### "MIKE" SHEA DISAPPOINTED.

M. S. Shea came all the way down from Buffalo for the express purpose of booking Edna Aug for his Bison City theatre. He made application through the customary channel for the artist, and was abruptly informed he couldn't have her—and he didn't, but returned to Buffalo not knowing why.



# VARIETY

A Variety Paper for Variety People.  
Published every Saturday by  
THE VARIETY PUBLISHING COMPANY,  
Kutlerbocker Theatre Building,  
1402 Broadway,  
New York City.

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First Year. No. 7.

VARIETY desires to announce the policy governing the paper.

We want you to read it. It is interesting if for no other reason than that it will be conducted on original lines for a theatrical newspaper.

The first, foremost and extraordinary feature of it is fairness. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "absolutely fair" are the watchwords.

VARIETY is an artists' paper; a paper to which anyone connected with or interested in the theatrical world may read with the thorough knowledge and belief that what is printed is not dictated by any motive other than the policy above outlined.

We want you for a subscriber. If you don't read VARIETY you are missing something.

Do you want to read a paper that's honest from the title page to its last line? That will keep its columns clean of "wash notices"? That will not be influenced by advertising? That's VARIETY.

To insure you receiving VARIETY regularly, send in your subscription now. You will find it coming to you regularly to any permanent address given, or "as per route."

Sam Devere has recovered from his recent illness, and played the week with his company.

Hayes and Healey were added to the Proctor bill at the Twenty-third Street house on Monday night.

The Five Columbians have just been booked by "the new firm" in 31st street, over the Keith circuit, beginning March 19.

Dave Lewis expects to be booked. No one has grown wildly enthusiastic over his announcement to again appear in vaudeville.

Edward S. Schiller will tempt fate and the inhabitants of Brockton, Mass., with a vaudeville house in the little town. He will run straight vaudeville at moderate prices.

Gould and Suratt played the Imperial Theatre in Brooklyn for the week after Monday matinee, having responded to a hurry call. The team will go West to fill time.

Neva Aymar, who has been prominent with the Rogers Brothers, also with "Tammany Hall" and "Mother Goose," will arrive in vaudeville very soon under the guidance of M. S. Bentham.

The Koechly Brothers, an acrobatic team, will open at Hammerstein's Victoria

on September 3, which will be the first performance down stairs after the roof garden season closes.

John William McSheedy, known professionally as "Jack Graham," and formerly of Gray and Graham, musical artists, died at Whitenville, Mass., on January 18. A widow and one child survive him.

E. Wolheim, the Marinelli representative, who has been in charge of the booking office in New York, pending Mr. Fischer's return, will leave for London on February 10. Miss Sylvia Hahlo, of the Marinelli forces is much dismayed at the prospect.

O. G. Seymour and Mamie Dupree, who have just returned with their comedy acrobatic act after two years absence in Europe, are scheduled to sail from San Francisco April 30 to go over the Harry Rickard Australian circuit. The act is under the Myers and Keller direction.

The Keith people having acceded to Henry Lee's demands, he will open on the circuit Monday at Boston, abandoning his contemplated tour of the Shubert houses. Mr. Lee held out a long while against Keith, and exemplifies the fact that if you have a good act, the manager will be compelled to come to you—if you can wait.

## To the Vaudeville Artists of America :

VARIETY has received numberless complaints in reference to the pernicious evils now existing in vaudeville detrimental to the interests of the artists. We suggest the advisability of all artists whenever assembled discussing the formation of an organization embracing the artists of America for mutual self-protection and co-operation.

"Marsh" P. Wilder left last Saturday for the South and West, accompanied by a large bundle of papers to while away the ride to New Orleans, the first stop. The humorist was not elated over the prospect, the "family" having remained at home. What a difference a little thing like marriage really makes.

Boyd Putnam, who was the Messenger in the sketch "The Queen's Messenger," with Jessie Millward, when the latter was in vaudeville, closed with Henrietta Crossman in "Mary, Mary Quite Contrary." He has secured Emily Rigl and will be seen in the continuous with "The Queen's Messenger." Myers and Keller are booking the act.

In addition to his Holyoke venture, Robert Grau will open a house, the Bates Opera House, at Auburn, N. Y., on February 12. A week later he opens the Russell theatre at Ottawa, Canada, with another house in Quebec to divide the show, three days in each town. Grau says that he will have at least thirty houses on this policy in a short time.

James H. Decker, who has managed many of the important minstrel companies will devote his energies to the Gorman Brothers and Dan Quinlan's Min-

strels, and will endeavor to raise this company to the plane of the better class attractions. His long career with Primrose, Dockstader and others should stand him in good stead.

The Female International Wrestling Troupe, which has been a feature of the Dainty Duchess burlesque company, has disbanded, it is announced, following the death of Alice Ross, a member of the organization. The remainder of the wrestlers will return to Europe. No substitute has yet been provided to fill the gap in the company made by the withdrawal.

Al Filson, of Filson and Errol, has decided to go into the real estate business in San Francisco at the close of his present engagement on the Orpheum circuit, and should he make a success of the venture the chances are that his future connection with vaudeville will be as a spectator. Mr. Filson is a business man as well as an actor and there seems small chance that he will be seen in vaudeville again.

"Colonel" Gaston Bordeverry and his wife, who have appeared here in the varieties for some time past, in a sharp-shooting act, have separated, for the present at least, the "Colonel" having returned to Europe last Saturday. He will appear in a similar act over there, having for his assistant a daughter by a former wife.

## ROBERTS WANTED TO KNOW.

A few facts are now leaking out of the attempt made by Keith to secure R. A. Roberts. E. F. Albee, for Keith, offered Mr. Roberts three weeks at \$750 weekly, with the proviso that ten per cent. commission be deducted. Roberts asked where the ten per cent. was going to. Albee's reply not being satisfactory, Keith did not get the English artist, but Albee called upon a foreign agent, stating that if he would secure Roberts for them (Keith's) the agent could retain two and one-half per cent out of the ten, while the Keith Agency would handle the balance. What the agent said to Mr. Albee is not permissible of repetition in polite society.

## TRIXIE FRIGANZA IN VAUDEVILLE.

Joe Weber's company is going to lose its second leading lady after to-night, and vaudeville is waiting to receive her. Miss Friganza, who replaced Anna Held in the Weber company, will enter the continuous under the management of Weber (not Joe) and Kush, opening in their Mohawk Theatre in Schenectady in February.

## NEW HOUSE IN COLUMBUS.

Columbus, O., Jan. 26.—The Empire Theatre here, which has been playing stock will shortly terminate the engagement of the company, running the house thereafter for vaudeville.

## MISS DALE SETTLED.

Topeka, Kans.—Violet Dale, who was injured in wreck on the Santa Fe R. R. recently, and who brought suit against the company in this county for \$25,000, settled with the railroad company a few days ago, and left for the East.

## GOULD FOR VAUDEVILLE.

Contracts signed this week by Billy Gould seem to put a quietus for the present upon the story that he is to take the place of Victor Moore in "Forty-five Minutes From Broadway," in addition to Mr. Moore's denial. These contracts, regularly signed by Gould, call for his appearance Feb. 26 to April 9 at the Majestic, Chicago, and later in Cincinnati, Indianapolis and St. Louis, consecutively.

## T. P. EMPLOYEES' BALL.

Tuesday evening, January 30, at Tammany Hall. Got that?

It is the time and place of the ninth annual ball and entertainment of the employees of Tony Pastor's Theatre.

The early evening will be given over to a performance which will include a number of headline acts and many more favorites. It will be a show good enough to be worth the money alone, but in addition there will be dancing and two contests.

Mike Bernard will meet all comers who think they can play rag-time better than he can, and convince them of their error, while Milt Wood and Ida May Chadwick, who hold the Police Gazette medals for buck dancing, will meet all white contestants. The contests will come off at midnight, in order to permit all artists playing in Greater New York to be present, and there will be dancing both before and after the contests.

These balls are the really representative affairs of the vaudeville season, and are worth taking in.

Mlle. de Lausanne will appear over here in single shooting act, the Colonel having kindly left his paraphernalia behind.

Frankie Bailey will make her vaudeville debut at Wilmington, Del., early next month as the leader of a bunch of girls in a sort of glorification of the old style Amazon march with what is promised to be elaborate electrical effects. The advance description of the act tells us that Frankie will wear white tights. The other girls will also wear tights of light color. A black curtain also figures in the dressing. One who knows promises that Frankie will not try to sing, although the other girls may oblige.

Owing to the nervous breakdown of May Meers, the three Meers will not play Cleveland next week and put in the current week at Proctor's Troy as a duo.

Mrs. Meers has not been in good health for some time, and since her arrival in this country, after three years' absence, has been kept busy visiting her old friends, with the result that she has overtaxed her strength, and finds it necessary to rest up.

A substitute will be engaged, as she acted only in an auxiliary capacity, and her absence will not materially affect the act.

## NEW ACTS OF THE WEEK

### Katie Barry. "Just a Joke." Keeney's Theatre.

After a week's "try-out" in Utica, Miss Barry appears at Keeney's Theatre in Brooklyn this week with her new musical comedy sketch, by Porter Emerson Browne. The object of the little English woman appearing in a sketch is probably to allow of her occupying the stage longer than she could as a single entertainer, and also to draw more salary for so doing. John Alden and George Wilson assume the two other characters in the sketch, which has a semblance of a plot in a chambermaid (Miss Barry) having read the love-lorn novels, awaits her hero with "an immaculate brow, a rummy nose and a uniform." The scene is laid in an apartment hotel, occupied by Lieut. Harry Montrose (Mr. Alden), and while the chambermaid and the elevator boy (Mr. Wilson) are almost on the point of engaging themselves for life while seated on the floor of the parlor, the army officer appears. The chambermaid accepting it for granted that some good fairy has fulfilled the oft-repeated wish, declares her love. He jollies her along in that belief until he is summoned below to meet his fiancée, and the blow of being told by the Apollo that it is "Just a Joke" leaves the chambermaid sobbing as the curtain falls—the only pathetic incident in a jumble of songs and Katie Barry mannerisms. The sketch pleased the house so mightily that Miss Barry was compelled to make a short speech. She needs no one to assist her in vaudeville. She is sufficient in herself. The reason above stated, however, is a valid one. Mr. Wilson as the elevator boy took full advantage of his comedy opportunities, having a quiet unctuous style which gained many laughs. Mr. Alden presented a manly looking officer, who would condescend to make love to a chambermaid. A setting showing the door to an elevator could be claimed to have been taken from "Fun in a Foolish House" as played by the four Huntings when in vaudeville. Everything apart, Miss Barry is worth her salary to any manager.

*Sime.*

### Ralph Johnstone. Bicyclist. Hippodrome.

After a three years' tour of the Continent, Ralph Johnstone returns, appearing this week at the Hippodrome for the first time, with a greatly improved act. Johnstone was the first artist to make a jump from a pedestal to the stage on a wheel, and he still retains this trick, but from a higher elevation. He has one new trick to wind up the performance, which is something of a starter, he turning a complete somersault on the wheel, landing upon a spring-board on the stage, which gives him the necessary re-bound.

*Sime.*

### George Bonhair-Gregory Troupe. "Risley Act." Hippodrome.

Seven people, all men, compose the troupe, and give an exhibition of pedal acrobatics. The work is clean and snappy, and the boys, who are very young, are thrown around in good style. The ground

work, of which there is little shown, is of the top-notch order, and inclines one to desire that they could extend themselves in this department before leaving. The act made the hit of the Hippodrome bill, appearing there for the first time in this country, it is claimed.

*Sime.*

### Henriette De Serris. Living Pictures. Hyde and Behman's.

Although it is some six months since these art reproductions were started, this is the first showing in New York of the act, it having played the Western time first. Mme. De Serris is the wife of Jean Mareel (though she makes no capital of this fact) and the pictures follow the Marcel lines. She uses both bronze and marble reliefs as well as color pictures. She would do well to hold to the first two, for the colors are not well handled and in "The Gleaners" the models lacked rigidity; a fault partially due to the awkwardness of the pose. The bronzes are all new bronze, though a softer effect would be far more artistic. Military subjects are used for these models, a picket guard, a machine gun and a field piece crew; the latter carrying an American flag in proper colors. The marble reliefs are by far the best, for these lack the garishness of the bronze and the groupings are splendidly done. The act, as a whole, is a good one and should be seen in town frequently.

*Chicot.*

### James H. Jee. Leaper. Colonial.

While no one denies Percy Williams' prerogative to place the acts on a bill as he may see fit, it was not fair to Mr. Jee that on his first appearance in this country he should be compelled to open the show, which he did on Monday afternoon at the Colonial. If the verdict of an audience is to be accepted, the least that may be expected by the foreign artist is that he will not be placed at a disadvantage at the start. Jee performs on a slack wire, jumping over objects held on the wire by a woman assistant and a stage hand. His longest jump is over six chairs, bound together, but through the moving back of the row of chairs by the assistants, he actually leaps over only three. Mr. Jee's reception was cordial, and were he placed where his act would have received its full value, the applause would have been greater.

*Sime.*

### "The Poster Girls." "Girl Act." New York Theatre.

This act is called a novelty, and is under the direction of James Forbes, known as the author of "The Chorus Lady." The "novelty" is depended upon in the opening showing a drop representing a bill-board running across the width of and on a dimly lighted stage. The board is divided into the usual divisions as seen on street signs, each of which has a "poster girl" painted on it. There are five divisions, and a sixth advertises a certain brand of corsets, the manufacturers of which, no doubt, paid the expenses of the production. Seymour Brown, who

is featured in the billing, comes on a "drunk" attempting to find his way home in the early morning, and communes with a trick lamppost. Noticing the posters, after some comedy, he investigates, when the house is darkened completely, and upon being fully lighted, girls are seen in the compartments formerly bearing the poster pictures, which were rolled up in the darkness. It resembles the setting of "The Girl in the Red Mask." After a little by-play of no consequence, the girls, six in number, step out on the stage. Singing and dancing follows. The singing does not deserve mention. Not a good voice lurks among the young women, but the dancing has been well stage-managed, and the costuming is commendable. An electrical effect, reminding of comic opera devices, is the finale, and seemed to be well liked by the audience. Mr. Brown as the "drunk" was excellent, and has a good singing voice. The act may be developed into a genuine hit, but will never be worth very much, as now arranged, over the figure paid ordinary "girl acts."

*Sime.*

### May Naudain, Soprano. New York Theatre.

May Naudain, late of the Lew Fields' Company, appeared in vaudeville for the first time last Sunday night, singing three selections, "My Little Canoe," "Kiss Me Once More Good Night," and "March, Boys, March." Miss Naudain was so evidently nervous that she accidentally ran into the easel holding the announcement card upon leaving the stage after the first number, and this was of benefit to her, for it inspired the confidence which had been lacking, the audience appreciating the situation through applause. The young lady has a pretty face and a pleasing voice, which in a house smaller than the New York would be heard to much better advantage. "My Little Canoe" scored largely, Miss Naudain being assisted on the chorus by someone behind the wings. "Kiss Me Once More Good Night" is a ballad, almost classical, and was sung with feeling and expression. The march song, the last selection given, should be dropped from her repertoire. It is of no help, and tended somewhat to impair what had been up to that moment a very good impression. This singer will succeed in vaudeville if she continues her choice of musical numbers with regard to their merit only, for she has the indefinable quality indispensable to all successful solo artists.

*Sime.*

### Madge Fox. "Girl Act." Pastor's.

"Madge Fox and her 5 Colleens" is the billing of the new act which has been "tried out" in the West, and is still trying out here according to appearances, for Paul Klotz, who appears with the girls, did a Hebrew dialect specialty at the American last Sunday with the act, but has changed into "straight" at Pastor's. He appears between the changes of the girls, of which there are three. Miss Fox is not working as hard as formerly in the "flip-flaps," turning only one, which is costly to the act, for these are looked for, and will be the success of it. Without them the act will not go as it is now ar-

ranged. Miss Fox wears a different costume in each change, and neither of them is in harmony with those worn by the girls. The value of the present offering will be decided by the number of "turn overs" Miss Fox will do, she only counting in the result.

*Sime.*

### "The Aerial Wrestling Girls." New York Theatre.

The billing reads "first time in America," but this is misleading. Most of these girls appeared in the same act in a burlesque show this season, closing and coming on to New York. There are twelve young women, six each representing England and America respectively, all dressed tastefully and one or two good looking. Twelve perpendicular swinging poles are suspended horizontally along an aerial bridge, and the announcer states that the girl or girls remaining longest on the poles will be declared the winner. The girls take opposite poles, and attempt to force their opponents off through force by treading upon their heads or shoulders until the hold is broken and the under girls drop to the stage. This is continued until only those of the same team remain on the poles. Last Sunday night the time for the act was thirteen minutes. It is more spectacular than interesting, but became somewhat amusing towards the finale. Were the young women good acrobats, with very little "faking" it could be made a big go. As it is, it just pleases. Nothing similar though has been shown before in vaudeville, the act not resembling in any particular that of "The Female International Wrestlers" who wrestled on the mat.

*Sime.*

### William and Genie Golder. Musical. Pastor's.

"Found Another Pin" is the name the sketch is called which introduces these artists, who have probably played on smaller circuits heretofore. A new name should be found at once, and the act re-framed altogether. The only novelty in it is a setting of electric bells, which, when played from the back by the team, showed lighted incandescents as each bell responds to the touch. The apparatus needs renickeling, and the instruments look shabby. The man is no musician to speak of, being a poor performer on the cornet, and not much better on the saxophone. Miss Golder plays the piano in a fairly good style, but lacks confidence in bearing and speech. It will require a great deal of work and thought to make this act presentable for long bookings.

*Sime.*

### Jacob's Dogs. Colonial.

This act has played over the circuits of the Western Vandeville Association, appearing here for the first time in the East. Mr. Jacobs has three dogs, and the act can play in "one." The animals are well trained, doing acrobatic work only. One trick of having a dog turn a complete somersault, landing on the palm of the trainer's hand on his two front paws only, balancing in that position, is quite the best thing in acrobatic dog training that has been shown. No whip is used nor are any barks heard. It is an act that is thoroughly enjoyed by children, and interests adults.

*Sime.*



**Pierce and Roslyn.  
Operatic Selections.  
Pastor's.**

All the selections given are not "operatic," but that does not harm the value of the act. It is first-class and would succeed in any house. Miss Roslyn has a nice soprano when confined to the middle and lower registers. On the high notes, she is almost nerve-racking, and should only use selections within her range. Mr. Pierce's voice is a bass, able to stand any strain. The medley finale for the encore is superfluous. It is not necessary to appease the applause always.—A pleasant memory is much to be preferred to a bored feeling, which the medley gives. Up to that point, the act had been the hit of the bill. The changes are well and quickly made, with correct costumes for the numbers given. It is not required that so much space be given on the program to a useless description. The act is called "The Two Toreadors." Any manager desiring a singing act may book this without risk.

*Sime.*

**Hans Liebel & Louise Pellman.  
"What Worried Watt."  
By Theodore A. Liebler, Jr.  
American Theatre.**

At the concert at the American last Sunday this sketch occupied the last position on a bill of ten numbers, and other than this handicap, it had to undergo the ordeal in the afternoon of giving the finale on a darkened stage through a confusion of the lights. The reception it would have received, however, without these disadvantages, would not have been materially different. If, as it was proclaimed at the time of a "try-out" given this playlet at Tony Pastor's some two months ago, the author, Mr. Liebler, Jr., is a 17-year-old youth, it is a creditable effort for that age, but that is all that may be said for it. Too many aside remarks, exits, entrances and a great superfluity of dialogue are the marked drawbacks, while a sheet of fly-paper is depended upon for the time-honored laugh. The length of the sketch is extended over the logical finale (when the wig is removed). Mr. Liebel presented a conventional German, and was a trifle better as the old man. Miss Pellman earned no distinction. After considerable pruning the sketch might do as a number in a "ten-cent" house. *Sime.*

**Roland West and Company.  
Sketch "Jockey Jones."  
Amphion, Brooklyn.**

Emmett Corrigan is to be congratulated upon his fortunate selection of Mr. West to wear the honors he won in his sketch. Mr. West is unknown to the East, having been identified heretofore with road companies in the wild and woolly. In appearance he approaches perfection for the part of the injured jockey. He is built right, and in addition is a handsome little chap, with clean cut features and good eyes.

There is a strong appeal in his stage personality, and this in a large measure makes up for the lack of real dramatic intensity which he displayed in the early part of the week. Mr. Corrigan may have put more dramatic strength into the part of the jockey, but Mr. West has the "front," and I venture the promise

that he will correct whatever faults marked his early performance in the part. Among these faults might be mentioned an apparent uncertainty of touch, and weakness and lack of melody of voice. All of these things were probably caused by intense nervousness, and the failure of the stage hands to properly handle the lights.

West woke up in the race scene and had the audience with him. The dummy horses were well manipulated and successfully simulated a real horse race.

Of West's support, Henry B. Kellogg as "the plunger" is perhaps the best. His interpretation is true to life and he handles the role without too much effort at effect. Edith Winters, as "Flossie," and Florence Lincoln as the nurse, were both good. *Coke.*

**Trumbull and Barnes.  
Dancing and Singing.  
Amphion.**

A sister act which comes up to the standard in the three particulars, which are essential—dressing, dancing and the stage appearance of the principals.

Both girls are pretty, shapely and carry their clothes well. In the matter of gowns the girls have caught the French effect with cream colored frocks of a little more than knee length. Their clog dancing is well done and their voices reach a fair standard.

Miss Trumbull was formerly of the "Wizard of Oz" company. *Coke.*

**Sam Collins.  
Monologue.  
Imperial.**

A German dialect turn somewhat out of the beaten track. Mr. Collins was for some time with the Joe Weber company, and brings with him something of the originality for which that organization has come to be credited.

The act opens with a German dialect talk, of which the text is fair and which contains several really good jokes. Collins' dialect is less broad than the general run and savors of the Weber style without partaking of its burlesque.

From German he makes a quick change to Scot in view of the audience, incidentally extracting some amusement. A song in the Scotch brogue is well done. A Chinaman follows. This is not so well done, but gives Collins an opportunity to change to an Irishman by the simple process of wrapping the pig-tail around his head back of the ears. The value of the act was enhanced by clever dancing.

The act is good enough to make the introduction of an exceedingly old gag with which he closed the act inexcusable. This was the old theft from the Old Jokes' Home and it should be lost without loss of time. *Coke.*

**OUT OF TOWN**

**Edward Davis & Company.  
"The Unmasking."  
Orpheum, Los Angeles.**

Acting on the principle that the vaudeville stage is broad enough for any sort of entertainment that will really entertain, Edward Davis' two-scene tragedy, "The Unmasking," can scarcely be said to be out of place. It is one of the

newest and probably the most elaborate dramatic sketches in vaudeville, and is just concluding its first booking: the Orpheum Circuit. The first scene shows the green room of a London theatre. Donald Devries (Mr. Davis) and Forrest Forbes (Harrison King) are two actors playing the parts of Richard and Richmond respectively in a benefit performance of "Richard III." Devries has won the love of Forbes' fiancée. The two quarrel; Forbes says: "To-night on Bosworth Field another than Richard may be slain." There is a quick dark change and the Bosworth Field scene is on. Then comes "the unmasking" and the two men play the duel scene in earnest, and Forbes "gets his." It is complete in its way excepting that it is not quite clear whether or not Devries gets arrested for sticking Forbes. Four other characters are introduced. The dramatic element in the piece is introduced in the character of Devries, who, it seems, has been something of a rake. There is opportunity in the part for some mighty good acting, and Davis makes a strong impression. As he wrote the sketch himself he ought to know how to act the part, but it seems almost unnecessary for him to do quite so much body work. There is more force in repose, especially as Davis gives such a strong impression of repressed passion in his reading of the lines. The playlet is given a particularly fine dress, and is good for a half dozen curtain calls.

*R. Bartlett.*

**Wolfert Trio.  
Acrobats.  
Keith's Philadelphia.**

If an old act, with a change of setting and title, can be classed as "new," the bill in Keith's Chestnut Street Theatre, Philadelphia, can be credited with offering two new acts this week. One is brand new and is presented by the Wolfert Trio, who arrived from Germany about ten days ago and who have since been perfecting their act at this theatre. The act is worthy of special comment, being one of the most novel acrobatic turns witnessed here in a long time. It is neatly dressed and the performers—three men—work with ease and grace in their most difficult tricks. They have a number of new stunts. They use a spring-board, which throws the top-mounters, when the understander jumps upon it and any number of remarkable evolutions are performed. One in particular is a head to head stand from the spring-board, the top man getting his balance from a flying leap without using his hands. The act met with instant favor as it richly deserved.

The spring-board can better be described by comparison with the boards used by Paul Conchas and other heavy weight jugglers, to throw projectiles. *Kinks.*

**Burke, LaRue & Co.  
Sketch.  
Dockstader's, Wilmington, Del.**

Burke, LaRue and the Inkey Boys, opened their new act at Dockstader's Theatre, Wilmington. The male portion of the team occupies the centre of the stage addressing questions to dummies situated around the stage, the two end ones which answer and are manipulated by the female portion, who also sings.

**MELVILLE AND SHULTHEISER'S  
MAMMOTH ENTERPRISE.**

Rumors have been current for some time that Melville and Shultheiser, the park promoters, had some stupendous project under way in connection with an immense amusement park in New York City.

Confirmation of the report could not be secured previously, but more definite information that the location was in the Borough of the Bronx leaked out this week.

Mr. Frank Melville, one of the members of the firm, when seen by a representative of Variety, said, "It is true, but we do not care to give any definite statement as to when the opening will be.

"We have an option on twenty-four acres of land in the Bronx, located on water front, and will erect five buildings, each of which will be as large as the Madison Square Garden. It will be called 'Fairland,' and will represent an outlay of one million and one-half of dollars before being thrown open to the public. We have been quietly working out the details for a long time, but the immensity of the enterprise does not admit of our stating whether we shall throw open the gates the coming summer or not, but will positively by the summer of '07.

"The land we have secured is naturally fitted for the enterprise, and very little change will be made in the natural growth, excepting to clear out the rear for the buildings. Plans for the buildings have been submitted to us by Clinton B. Brun, the architect, and the construction of the buildings will be such that they will be available for horse shows, circuses, automobile exhibitions or any one of a hundred uses we may decide upon winter or summer.

"There will be an athletic field, with a one-half mile track, which will be to the extreme end of the grounds, which will give an idea of the largeness of our plot. We are undecided as yet just what purposes it will be devoted to in the cold weather, but I have no hesitation in saying that it will be the most magnificent summer park in the world, when completed."

**A COMEDY STRIKE.**

There was a strike of the stage hands at the Mohawk theatre, Schenectady, the other day. There is no union in Schenectady and the trouble was merely a local disturbance of which the New York management knew nothing until the resident manager sent in newspaper clips. The matter was adjusted by the discharge of the two men who made the trouble and the strike was over after a flash in the pan. There was an effort made by the local men to make it appear as a union matter, but this end failed completely. There was a difference of something like three dollars a week per man and the matter could have been adjusted without a strike had the men so elected. There was more red fire about a strike, so they struck.

**NEW HOUSE FOR MORRIS.**

George A. Whitney has opened a new house in Fitchburg, Mass., which has been added to the list of houses booked by William Morris.

She does all the vocal work for the two dummies and her self. The thing saving the act is the bright dialogue. It is worthy a good place on any bill and the comedy is good and clean. *Spot.*

# Shows of the Week = = =

## BAD COLOR EFFECTS.

It would seem to be time for the performers and some managers to waken to the necessity for better lighting effects upon the stage. There seems to be a craze this season for light effects, and, as a rule, these effects are put in with a single lantern, usually the one used in connection with the motion picture machine. As a result the stage is so dark in many acts that it is impossible to see the artists. This is particularly the case when some of the old Menschen slides are used, a relic of a barbaric age, happily passing away. In these effects clouds or flowers or stars or some equally foolish thing are thrown upon the scenery and the chorus sings in darkness and disgrace.

Even where a proper battery of lights is used the effects would not always be advisable. When instead of half a dozen lamps one weak electric lantern is used, the result is worse than bad. It would be far better to use the lantern as a spot light and flood the stage with white. A brightly lighted stage will do much for an act. A dim environment spoils the best, and yet because the big spectacles make use of color effects, the variety artist must perform the same thing, and we strain our eyes trying to see what is going on upon the stage.

In an important production, the light effects are as carefully considered as any other part of the performance. Just the right tints are obtained and the maximum quantity of light passes through. Sometimes a variance of two or three shades will kill the effect of costumes or scenery and the lights are watched. In vaudeville a medium is red or green or blue, as the case may be. There is no appreciation of shade, it is enough that the light is approximately the color desired, and the greens and blues render the make-ups ghastly and repulsive instead of attractive. There is no pleasure in regarding a chorus whose faces suggest that they have been recently taken from the river after having been floating about for a few days, and yet some of the features of the unfortunates at the Morgue are far more pleasing than the combination of raw tints and unskillful makeup.

If from four to six lights could be used and care were exercised in the selection of the tints, the effect might be better, but where one light is used, and this is further obscured through the use of too thick a medium, much of the value of the turn is utterly lost and it would be far better were the engagement given to some one who would keep the stage bright and attractive.

The burlesque companies are particularly bad in this regard. Every time the girls come on to sing, some candy butcher or song sheet seller gets in front of the lone spot light and obscures the weakling with dim mediums which cast the hues of death upon the stage. The costumes are rendered ineffective, and the grease paint mortifies in the sight of the audience. Unless light effects can be made to enhance the value of a scene, let us have no more of them, and least of all, the pictorial effects.

Charles R. Sweet plays West, opening February 11.

## KEITH'S.

The Zancigs appear to be the program "it" almost everywhere they play. At Hammerstein's they virtually close the show and down at Keith's this week they come right after a sketch so unrestrained that the audience is worn out with laughing and their work does not have its proper effect. When this handicap is considered, the fact that they get a grip on their audience in two or three minutes is a real triumph for them. But whatever their skill at pulling back the audience, they should be given every possible opportunity to make good, for theirs is the one transmission act which has stood the test of time and of which the explanation is still lacking. They not only make good, but in the early half of the week they induce the audience to send others to witness their feats. The rough-house sketch is the newest version of "The New Coachman," in which Grace Gardner and Louis Simon appear. Miss Gardner rearranges the incidents differently every time she brings it to town, and it has already enjoyed about three reincarnations. There is fun and action in plenty. It is a pity that Miss Gardner does not realize that there is no longer need of the equivocal dialogue from the original act relative to the hiring of the coachman. It is not funny and there is so much that is honestly humorous that she no longer needs double entendre. The sketch was not only the big laughing hit but the only laughing hit. S. Miller Kent pleased with "Just Dorothy," a little playlet rather too quiet according to the newest ideas but welcome because of this very fact. He has able support from Frank I. Frayne, who plays a Chinaman without inspiring the audience with murderous thoughts. He is the only one in his class. Grace Leonard sings. She sang two songs Monday because the audience was discouraged and would not stand for a third even when the orchestra gave a hint by playing the introduction to the third. Miss Leonard should have paused before singing the first. She is not a clever male impersonator and her ideas of accent are so poor as to kill whatever effect her songs might otherwise have. Calahan and Mack, in their clever bit, were welcome not only for themselves but because of their associates. They came right after a negro team with some amateurish singing and some veteran jokes. One man has a good dancing idea. The rest is not for the better class of stage until they lose their newness. John Birch would score more strongly did he seem less anxious to please in those brief moments when he is not a one-man play. His idea is good but he is over anxious. Restraint would improve his work and give him a more certain touch. Harry Edson and his dog still please—because of the dog, and the Chadwick trio waste time with a sketch of the "My uncle from the country" type. It would be better to put the child in a solo dancing act. Rolatare, The Avon Comedy Four and Rosaire and Doretto also appeared.

Neff and Miller, acrobatic dancers, a western team, are now playing the Poli circuit, and expect to show in New York soon.

## HAMMERSTEIN'S

One of the best bills of the season is being shown at Hammerstein's this week where Cinquevalli, R. A. Roberts, the Six Cuttys, Cressy and Dayne and the Jackson Family share headline honors. Mr. Roberts is repeating the good work done elsewhere, but the Hammerstein audiences gasp a little over the bread incident. It is not necessary for Mr. Roberts to have recourse to any of this sort of thing and it is a pity that so clever a player should so persistently offend. By comparison with his earlier work he is much better, but none of this sort of thing is necessary in an American theatre so long as a player is clever, and here it is left to the lesser people without other recourse. Mr. Roberts is too good an actor to taint his work with nastiness. Cinquevalli is seen at this house for the first time and he scored as strongly as at the Proctor theatres. He is a real juggler possessed of both skill and finish, and it is a pleasure to witness his exhibitions of deftness more than once. Cressy and Dayne were the laughing hit with their "Town Hall To-night." This audience is alive to the technical points of the comedy and it all went with a roar. It is easily the best act Mr. Cressy has given us and one of the season's hits. The Cuttys are the same as ever and look as miserable as the audience when they sing. In the violin solo the other evening a string broke, but George May, the leader of the orchestra, saved the situation by handing up his own violin. They were forced to take two encores and deserved this distinction for they make good music. The Jackson family have a lot of capital riding and the act frames up as a real headline. Hoey and Lee made a hit with their parodies, though they merely rewrite old jokes. There was a time when they sought inspiration from newer topics. They would do well to re-adopt that policy. John and Bertha Gleeson, with Fred Houlihan apologetically sitting at the piano, offer some capital dancing. The new costumes for the opening number are a decided improvement on the old, and for the finish Gleeson wears the best fitted dress suit in vaudeville. He is one of the very few persons in this end of the business who can wear evening clothes with distinction. Mr. Houlihan should realize that he is doing good work and appear less afraid of the audience when making his announcements. If he thought better of himself, the audience would regard his work with greater respect. It makes a far better act than the old turn, and one that pleases. Serra, an equilibrist, has some capital feats, but when he does the balance on what are supposed to be two billiard cues, he should not throw his hand grips to the stage after the trick. It spoils the effect. Howard and North have a new act of merit and there are motion pictures to wind up a really good bill.

Al Lubin, who is connected with a music publishing house, the name of which he would like to see in print also, has been busy rehearsing some embryo artists at the National Academy of Design for a carnival to be given Jan. 26.

## HYDE & BEHMAN'S.

It is a thirsty orchestra that leaves Hyde and Behman's after the performance this week, for there is not a wait long enough to permit the men to drop under the stage and relax. Save in two acts, they are kept going all of the time and even in the Ross and Fenton presentation of *Oliver Twist* the cold storage music is on tap a part of the time. Mr. Ross is no novelty at this house, but he and Miss Fenton are old friends of the audience and their reception is marked. At the curtain calls Miss Fenton has an unpleasant five minutes trying to hide her gory countenance, but she likes encores for all of that. If George H. Wood were a horse instead of a monologue man, even the New Orleans authorities would have had his trainer in the stand to explain his reversal of form. He is making a real hit here, partly because he has the sort of audience that likes his stuff and in part because of this fact he does not get angry and scold them for not being appreciative. Almont and Dumont have strange new instruments and some more familiar sorts and play them all well. It is a good act and notable because all of the instruments they play require skill. There are no chimes of mirambas to pad the act with easy work. Genaro and Bailey have put back the dialogue in their act and are now playing "A Cigarette Case" again. The dialogue does not matter much but the effect is smarter when they merely offer the dances. The dancing will always be the real hit of their act and they will never be able to get away from it. Over here they had to take three curtain calls and could have come back to do the act all over again had they desired. Emma Francis and her Arabs had a good place on the bill and Miss Francis was working with greater speed than last week at Hurtig and Seamon's. She is a vivacious small person, and with the two boys to help her out has an act that is a close approach to perpetual motion. Flo Irwin and Walter Hawley are doing their old "Caught with the Goods," which was first presented some five or six years ago. They do not exactly deliver the goods, but the Irwin name is an attraction and they get along well with a song. The act is susceptible of improvement both as to lines and idea. Carter and Bluford are mulattos, but they run the whole gamut of the races including Spanish and Indian. They will be adding an Arab song next. They stick to singing without any talk and get along well because of this fact. They do some really good work. The Duffin-Redcay troupe has to open the show simply because there is no other place for the act. The bill this week is an awkward one to handle, but with two turns working in one throughout and to avoid a wait a splendid act is being offered early for the good of the whole show. They have some capital tricks but their triple to the net is not the novelty the program would have it appear. It is as good as the best casting acts, with a couple of clever boys. The de Serris pictures will be found under New Acts.

B. Obermayer leaves for Europe in March.



# By Chicot

## ALHAMBRA.

Continuous comedy is all that is lacking on the bill at the Alhambra this week. They are doing a land office business and the audiences like the whole show, but there are only one or two drops. The best of the comedy is had from Jack Norworth, who in his College Boy stunt has not only a capital idea but a good outworking. It is a real pleasure, more particularly to those who attend vaudeville houses regularly, to find an act which is at once new in idea and outworking. The college slang may prevent a few from gathering all of the points, but this does not hurt in large measure and the jokes are all new. In the owl song Norworth presented what are a series of vocal cartoons, so pointed are the allusions. Joe Welch has a comedy monologue on the second half of the bill. In consideration of the salary he is receiving for the three Williams dates alone, Mr. Welch might have unbelted a little for new material. He opens with a couple of small boys, but just as one imagines that he is about to get in some real comedy talk with them he sends them home and digs down in the mournful past for some of the talk he used six and seven years ago. It is very discouraging, but as long as the audiences laugh there will be no use in talking to Welch. If the managers should suggest that he dig up some new stuff it would have its effect. The only way to reach him is through his pocketbook, apparently; he seems to take no pride in his work. Ned Nye and his "rollicking girls" have a good program place. There is more of the Reid sisters than Nye—which is not altogether a fault. Mr. Nye suggests Dan Daly in his speaking and singing and Charles Wayne in his dancing. The act pleases though it drags somewhat, and they lug out that antiquated idea of the swings that the Shuberts and the Frohman forces are squabbling over. A "swinging first part" was a stale idea in vaudeville twenty years ago. Chassinio does clever shadowgraphs and until his last section does not use profile aids. He should shave his arms if he wants to be polite. Some of the imitations are hurt by the shadow of the hairy arms. His pedal shadowgraphs are new. Young and De Voie show some good dancing on the front set. They would do better with more space but might find their bookings cramped by the enlarged working ground. Tom Nawn has gone back to his earlier love, "A Touch of Nature," and Miss Nawn does very well with the part of the daughter, though it will still be some years before she will be accepted as a regular actress. Carlotta scares the women in her audiences with her death-defying loop-the-loop. The act would be a little more death-defying did they more cleverly hide the safety device, which should be a matter of no great difficulty. Silvano has some equilibristic work and Aimee Angeles does imitations of which the George Cohan is the best. Miss Angeles seemed afraid that she would do more work than her contract called for and lost friends in consequence. She is not yet clever enough to put on airs.

La Berat will open in a "Grotto act" at Proctor's on September 10.

## FIFTY-EIGHTH STREET.

That there is the sort of bill they like at Proctor's Fifty-eighth street house this week is evinced by the fact that there is a good attendance even in the afternoon, when a large house should not be expected. It's a comfortable sort of house to go to, the Fifty-eighth, for M. E. Robinson has shown the ushers how to convey to a patron the impression that he is anxious to see him well cared for without adding the extra impression that he expects a quarter for the solicitude. It's a well run house and that is half the battle. The opening number this week pleases, though it should not have a place on most bills. It is the doughy comedy of Robinson and Grant, and it tires the intelligent but pleases the gallery. The Tobin Sisters, who are next, are the opposite, for the chief charm of the act is its quietness. They play various instruments of percussion and brass wind and go away while the audience is still willing to have more of the same in theirs. Cabaret's dogs are a well trained bunch of canines small enough to work on a table. The somersault dogs are the best; they are decidedly clever. The high leaping should be cut out until the obstacle can be cut down. At present not a single dog makes a clean jump. The special tricks are well handled, and when the man stops wearing a straw hat and the woman a gown that looks like a spangled Mother Hubbard wrapper, the act will be good. John Hyams and Leila McIntyre have what is called a sketch because most persons are too polite to make use of the epithet which should properly be applied. Miss McIntyre gives a clever performance that is some distance removed from the work she did in vaudeville before her venture into the spectacular field, while Mr. Hyams confirms the previous impression that the "Y" and "S" are entirely unnecessary in the spelling of his name. By all critical standards Melville and Stetson should not have scored. They are nothing if not in-artistic, but they had the audience in an uproar and were asked back after they were through. The Barrows-Lancaster act is always good when not seen too often, and it made a hit here, while the Peschkoff troupe gave some Russian dancing that had the audience sitting up and taking notice. A. O. Duncan was one of the favorites. It does not matter much how often he plays town, for as long as the night editions come out before the matinee he has some newspaper jokes, and even to the jaded his act seems fresh. Duncan would do well to drop the ventriloquial pretense and simply announce himself as a comedian. The Cattaneos have good acrobatics. The comedian, for a wonder, is a good worker and some of his tricks please best. He has his own ideas and works them out to the satisfaction of the spectator. There are two capital picture films this week and the Jap tea girls. The tea girls are not beautiful, but if you like the spoons you may lick 'em—and take them home.

Harry Tate's "Motoring," but not the originals, has been incorporated into "Babes and the Baron" at the Lyric theatre.

## LONDON.

Sam Devere's own show is at the London this week with ANDY LEWIS (the printer will please remember that Mr. Lewis is pained when he sees his name in small type) and some others (the others are to be put in small type). LEWIS is a pushing person with some good ideas of stage management and inordinate vanity. If he kept the vanity down he would be in better company. He has his "Queen of Bavaria" in the olio and makes a particular hit with this. He has changed the act somewhat, and has added a girl of the Sis Hopkins type who some of these days will have her leg or her neck broken according to which end she lands on. He is entirely too careless in throwing her about the stage at the end of the act. His depiction of the cocaine fiend is medically correct. There are many other features of medicine not appealing to the taste for the humorous. In the afterpiece LEWIS plays a Hebrew character very well. He gets away from the old ideas and offers some good work. The afterpiece is funny—as afterpieces go—but there is a lack of real comedy. Many of the song ideas are good and there is more intelligent use made of the chorus than in most of this year's shows. For this LEWIS must be given credit, for he is the stage manager (and incidentally holds the best numbers out for himself). The costuming is good, though the materials are not. They secure effective color combinations and let it go at that and their judgment is justified. The last song costumes are as good as any seen in town at the burlesque houses this season and the girls are a willing lot. The opening is permitted to be dull. LEWIS does not take part in this and seems to feel no interest in it. It should be made snarier even if LEWIS is compelled to have his name put on the program again as taking part in it. The Schrodos have a comedy acrobatic act in which most of the comedy is the simpler work of Rice and Prevost. More original stuff would be better, but Schröder has at least the merit of doing the work acceptably. He needs a man for a partner to work out the act properly. The Bijou Comedy Four sing and at the finish the orchestra players shoot at them. There are two faults to be found with this idea. The first is that the guns are not loaded. The other is that the shooting should properly commence when the act first comes on. It is neither good comedy nor good singing. The Mistletoe Four have some good dancing and some bad work. The bad work is in the latter part of the act when the turn sags and becomes formless. Keene, a juggler, works fairly well, but with old stuff, and there are some motion pictures that interest when the operator can keep the pictures in focus—which is not often.

James Thornton is playing the Howard in Boston this week. Battling Nelson, the pugilist, will be the feature there next week. Both acts were booked by Al Mayer.

Julian Eltinge has fully recovered from his recent attack of throat trouble, and he has resumed his full act. While suffering, Mr. Eltinge did a dance instead of the songs.

## CORKS ON GROUCHES.

"How's the imitations coming on?" asked the head of the table as the Human Corkscrew dropped into a seat and looked around to make certain that help, in the shape of the waiter, was near.

"Fine and dandy," declared Corks. "There ain't so many of the big vaudeville fellows around this past week, but I got some good gags and I put in the rest of the time at the big shows. I got Eddie Foy, Raymond Hitchcock, Fred Walton (he don't talk, but I got one of his pantomimes) and some of the other fellows. Now I want to get some dates.

"The trouble is that I don't stand plenty high with some of the managers and they won't see me even if I have a bunch of stuff that would make good if it was told by a phonograph.

"Managers gets grouches quicker than any wad of supposed brainy men I ever hit off. I was in an office the other day when a chap comes in and says, 'I ain't played for you in five years.' The booking man was a good fellow and he says, 'You sassed the old man's son six years ago. Get hep and save your stamps.'

"The chap was all right, at that, but he lost his temper and talked back when a fresh guy wanted to show off to some of his college chums what a good stage manager he was for Pa, and the whole bunch got down on him.

"That manager knew that he would draw money with these people, but he was sore and he's been keeping 'em out ever since. I know a lot of others the same way. They think that just because they're managers they push up the sun in the towns they live in and when they can't stage-manage the whole blamed business they get mad and sore and after that you could sell a bunch of trained elephants for seven dollars a week and yet couldn't get in.

"All the row I had was when I doing my act in one of the out-o'-town houses and I had a row with 'props' because he wanted to charge me for the twelve apples Eve bit into in my garden of Eden act. He said Eve only took one bite and with care she ought to make one apple last a week.

"I said the whole bunch was pikers that would take two and a half per cent. from a suffering agent and I've not had a chance yet to get back right.

"One of these days when I smoke a whole lot and get some money I'm going to hire a theatre and tack a sign up. It's goin' to read:

**Never mind what names an act called you so long as the audience wants it.**

"I bet I could make money on that policy, but there's some whose pride is as big as their heads and a hundred times the size of their brains." Then Corks reached for the second seidl and seemed to feel better.

Al Mayer, the vaudeville agent in the St. James Building, has taken charge of the Sunday night bills at Miner's Bowery. Business at the theatre on that night has climbed up with extraordinary rapidity under his guidance.

Cliffe Berzac is booked solid until March, 1907.

# Shows of the Week = = =

## SHORT TALKS TO ARTISTS.

Billy Van appeared at the New York Theatre last Sunday night for the second time within a month. Again returning to blackface, Mr. Van may consider he is giving a new act, but the chilly reception received should warrant the comedian in immediately seeking new material. It is hardly worth while reciting a monologue to an audience, who can almost repeat it verbatim from memory.

Blanche Le Vigne, of the Grand Opera Trio, playing this week at Hurtig & Seamon's, as mentioned in the review of that bill, suffered from a severe hoarseness on Tuesday night. If Miss Le Vigne has any regard for the preservation of her voice, she should not have appeared. When the proper place for her was home, she was on the stage, having gone to the theatre in damp weather, singing in the prison scene from "Faust" when every vibration of her vocal chords caused her agony. It was the height of folly. A voice is more to be looked after than a week's engagement, and more so when it may be the future means of livelihood for the person possessing it.

Bert Grant, on the same bill, does not even display horse sense in his selections of songs. There are plenty "coon" songs to select from, Mr. Grant. Don't resurrect in any event. The audience doesn't care one whit whether you were ever associated with Irving Jones, and the probability is that at least three-quarters present don't remember either your name or his.

Lavine and Leonard, at Pastor's this week, are narrowly escaping having a big act through not having some one write a sketch around their automobile. This could easily be done, when, together with the juggling, the team would find time hanging heavily. It would be advisable also to drop the beer-drawing "business." This has been made too well known by Snyder and Buckley.

Bessie Gilbert, at the same house, should secure a partner. It is very hard work at best to succeed as a cornet soloist. A comedian with some idea of music may help out to an act for which there might be some demand.

The Clarence Sisters are dressing poorly, although this will probably not be believed by the girls. There is too much ornamentation on their costumes, and one change is accomplished by dropping down a part of the dresses. Plain costumes would be more effective.

Nellie Seymour and Josie Allen would do well by dropping the Colonial opening, starting with a song, and then changing for the character work. Miss Allen could do the "saleslady" without displaying her ball costume. An ordinary street dress would be in better taste.

If Francis Wood expects to be laughed at, he should work out some comedy not shown by Rice and Prevost or Hickey and Nelson. There is plenty of room with the hoops for something original. You are spoiling a pretty fair hoop-rolling act with the poor comedy work you are offering, Mr. Wood. Buy something new if you can't invent yourself.

Mae Taylor is coming in vaudeville. Who is Mae?

## PASTOR'S.

Down at Tony Pastor's widely known Fourteenth Street Theatre, where "Mike" Bernard gives an imitation of the bamboo chimes on the piano, you may see Mooney and Holbein this week. If you can recollect far enough back, you will recall this same team when they were not so prominent on the Pastor bill. It shows what earnest endeavor will do. Mr. Mooney himself probably does not realize what an improvement is shown in his work from four years back, and Miss Holbein has kept pace accordingly. What was once nothing more than a contortion turn has developed into a real act of merit, and it is a pleasure to record this fact. It is the result of sincere hard work, with the mind always on the future.

There are three comparatively new acts on the bill—Madge Fox, Pierce and Roslyn, and the Golders—reviewed under New Acts. The Bennington Duo, also new to this part of the country, were not seen.

Mr. and Mrs. Neil Litchfield, in "Down at Brook Farm," are established favorites here, rendering comment unnecessary, and Lavine and Leonard, in juggling, with good comedy effects, were one of the strong features. The comedy is derived from the use of an auto, after the manner of Harry Tate's "Motoring" with this difference, that a real machine is in use, and the idea was previous to Tate's. Were the team to give more attention to the machine, a great deal more fun would be had. It is a credit to an American team to institute the first real automobile in vaudeville, and to a great many the comedy effects are gotten much more easily than in the English importation. The juggling can not pass unnoticed. It is a feature in itself.

Wills and Hassan in hand balancing showed one new trick entitled to mention. One of the men stands on his head unsupported, while the other does a hand stand from the soles of his feet. It is what is termed in the vernacular "a peach." The understander accomplishes the "lifts" with ease, and the act, with some more showy setting, would be a larger hit in any house than the average of its kind.

Bessie Gilbert played the cornet, and the Clarence sisters, "The Australian Nuggets," did much better dancing, especially the "skipping rope," than they sang, while Sheppard and Ward did well enough considering their position on the bill. Miss Ward's voice is not overstrong, but the medley for the finale helped a great deal, with Sheppard's German dialect, which was not spread on too thickly.

Nettie Seymour and Josie Allen vary the usual "sister act" with imitations and character changes. Not much fault could be found until Miss Allen essayed Mrs. Leslie Carter. Whether she seriously intended in the effort or not is immaterial. She should drop it. Miss Seymour is much the better half of the act.

Francis Wood has a better idea of rolling hoops than he has of comedy. A female partner should be secured, when the comedy would not have to be so obviously striven for.

Mike Scott, "Ireland's dancer," and the pictures were also on the bill.

## HURTIG AND SEAMON'S.

Rose Stahl in "The Chorus Lady" helped the bill largely this week, a large majority of the numbers falling short by more or less of a margin. Miss Stahl has been West for some time, but returns to meet the same individual success with her playlet, previously enjoyed. Travel is shown by the white gloves of "Mrs. Westervelt," one of the characters in the piece. As a reflex of a "society woman" as now played, it is impossible to realize how anyone could fall in love with her. A new "Tommy Noonan" is in the sketch as the call boy. He speaks his lines closely in imitation of a Coney Island "barker." The character of the chorus girl, although toughly drawn by James Forbes, the author, is enjoyed by the audience in Miss Stahl's conception.

The Grand Opera Trio did not meet with its usual reception, wholly through Blanche LeVigne having a cold. It was a cruelty to compel the girl to sing the part.

Theo. Julian was a number legitimately earning applause. Miss Julian has not been seen around here of late nearly often enough. With a musical act bespeaking refinement in person, dress, music and execution, it is a pleasing diversion from the noisy musical acts vaudeville has grown accustomed to.

Fitzgibbon, McCoy and Ritter, in "A Mischievous Brother" have a new member of two in the trio, but the sketch has not suffered sufficient change to merit a position under New Acts. The action bears out the statements of Fred Ray in his letter to Variety last week, particularly being applicable to the "custard pie." Max Ritter is the "brother," and as one of the newcomers, does well enough did he not display a certain amount of egotism in his words and remarks.

The Alpine family on the tight wire showed no new tricks, though one of the two girls made an unsuccessful attempt at one—which is new for her sex. Some ground tumbling in which the man of the family joined, the only time his clothes were in danger, closed an act which was received mildly.

Another foreign act on the bill, having a good position, was the Ortaney's. It is all acrobatics, evenly divided between three men and a like number of dogs. If acrobatic work three high is to be shown, with three men on the stage at the time, it is preferable by the average audience to see the third man as the top-mounter rather than a dog. Several details detract, and the animals would be of more value did one man only work with them. This act could split up into two numbers on the same bill, with better results to themselves, the management and the audience.

Some acrobatic dancing is given by the Althea Twins, two girls who resemble each other more closely in the dressing than in looks.

Tom Almond has his long-toe and skate dancing, while the pictures closed a bill notable for the "waits" and long intermission.

The four Milons will return to Germany on March 12.

## KEENEY'S.

Despite the warm weather the early part of the week, there was no decrease in attendance at Keeney's, where the feature is the new sketch of Katie Barry's, reviewed under New Acts.

Chas. T. Ellis and wife in "Mrs. Hogan's Music Teacher," by George F. Marion, drew down the applause in plenty. Although the sketch is far from new, it seemed from the reception that it had not played this house before, and the former star of "Casper, the Yodler" struck the Brooklynites in the proper place by his pathetic rendering of a ballad, and the realistic snow-storm, which caused the boys in the gallery to snicker, as the flakes were still falling while the company took a curtain call.

Mark Sullivan in his monologue and imitations gave a new impersonation of Sam J. Ryan, of Lewis and Ryan, as he appeared in "Little Johnny Jones," while neglecting to give Willis P. Sweatnam. Mr. Sullivan still consumes considerable time in arriving at the point of "Anthony's Speech," leaving the impression that way down in his own private opinion he considers himself a pretty fair declaimer. That will be admitted if Mr. Sullivan will drop the recitation for something more timely and humorous.

Shorty and Lillian DeWitt have gotten their act in such condition that now you laugh whereas at one time not so long ago you frowned. They were somewhat unfortunate in having to follow Charlotte Coate and "Sunflower," who appeared in place of Charles and Edna Harris, the latter team having been prevented from opening through the illness of Miss Harris.

"Sunflower" is a girl, about nine years old. Mr. Keeney said that she had not received the Gerry permit, although application had been made. The act has been forced to play outside of New York for a long time for this reason. The youngster is "cute," and like all of her age, is well-liked.

George B. Green, "Brooklyn's Favorite Baritone," sang some songs to the accompaniment of illustrated pictures, and unless Mr. Green can lose his nasal twang Brooklyn may retain the favorite. His singing voice is so cloudy from head tones, and the slides so poorly gotten up, that were it not for the announcement on the sheet preceding the songs, no one present would have the least idea what the singing was about.

Hanson and Harris in an acrobatic trick-wall scene would do much better were they to drop the talk and play only in pantomime. The act goes very well in a new house, but no conversation is required.

The Carson brothers closed the bill before the pictures, which wound up a rather late show for this section of the town, owing to two overtures during the performance to allow the stage to be set, for which ample time had been given through acts in "one." The brothers are acrobats leaning more to hand and head balancing, with a dark background before which they pose in white fleshings. Nothing new was shown by them.

The Klein family of acrobats, a foreign act opens on the Orpheum circuit, Sept. 3.



# By Sime

## MINER'S EIGHTH AVENUE.

After watching Sim Williams' "Ideal Extravaganza" company, you wonder what the show would do on Broadway, and again you wonder why two of the broadest jokes or remarks ever allowed in a burlesque company are not cut out. One is that of the "Patent medicine" and the "wife" and the other about "two people walking through the park."

'Tis a pity to besmirch a legitimate effort of this kind with such trash. The burlesque is carried throughout the piece in two scenes, with one act in the olio to allow of a stage setting. The story is legible, and there is a real actor in the company. This same actor is the stage manager, Clayton Fryre, somewhat on the style of Pete Dailey. His only mistake is in the acting, for the stage management in burlesque has not been surpassed this season.

Mr. Fryre is prone to laugh too easily and often, which, while it may deceive the audience into the belief that a great deal of impromptu matter is injected, hurts his value.

The comedians are led by Frank O'Brien, who has appeared in vaudeville as a monologist, and gives his talk during the action of the piece. Nothing can be said for it except that it pleased. The two Gruets are prominent among the comedians, and Nick Murphy is also there, while a character is taken by Lewis Livingstone, of the Livingstone family, who give their acrobatic work, consisting of pedal acrobatics, in the second scene. They have a new trick of throwing one of the women (who still wear the cumbersome skirts) to the feet of the man, and it is effective.

The girls of the show, however, are the stars. A better drilled chorus has never been shown in a burlesque company, and they are led by Katherine Klare and Carrie Franklin. Miss Franklin has a much superior singing voice to Miss Klare, and if the latter knew how far better she appeared in long skirts than in tights, she would refuse to don the close-fitting garments.

The costumes worn by the girls are dressy, whether short or long, although partiality is shown for black stockings and pink fleshings, a famous combination for the curiously inclined. Several changes are made, and in one of the numbers "representing the four champion colleges," Yale is noticeable by its absence. A minstrel first part is also given, with one of the oldest jokes known to minstrelsy as the headliner.

Chas. B. Ward, "the Bowery Boy," has been put on for the week to sing a song, which he does to much applause, gained mostly through "kidding" the girls.

If the show will "clean up," cutting out some of the "old stuff" which can be excused easily through the excellence of the rest, Mr. Williams can pat himself on the back for having the best vaudeville organization in the business.

Al Shean, of Shean and Warren, was very ill last Sunday, so had to cancel the engagement for that evening at the New York, where they were to have given "The Gladiators," a comparatively new act.

## TWENTY-THIRD STREET.

Most fortunate nowadays is the singer who has achieved sufficient distinction to be honored by the backing of the red velvet curtain, which did service for Lillian Russell in her never-to-be-forgotten engagement at this house. Lucille Saunders reaped the benefit this week, but her rich mezzo-soprano does not require any background, and her four selections were very well received.

The real huge laugh was "From Za-Za to Uncle Tom," with Murphy and Nichols. Comment on the sketch was supplied by a woman in the audience who said: "I have seen this four times, and I laugh more each time."

Tom Hearn came in for his share of applause at "The Lazy Juggler." Mr. Hearn took umbrage the last time I reviewed his act through a misconception of the intent of the article. It is freely admitted that for good comedy, Mr. Hearn has the best juggling act ever imported to this country, and as far as known the "lazy" end is entirely original with him—but the comedy juggling is not.

Holcombe, Curtis and Webb are giving "A Winter Session," which is pretty fairly known, but the songs are changed to keep abreast of current demands. Sam Curtis' voice has undergone no change, and he displays common sense by not overworking it in three-part singing. Miss Webb still persists in giving the "kid" song used by Miss Cushman when the latter was in the act. There are any number of songs Miss Webb could sing to greater applause.

Cavano, "creator" of the contortion wire work, contorts on a slack wire, hanging to it by every part of his body excepting his ear, and for an opening act number, he "went" exceedingly well.

Bailey and Fletcher, "The Minstrel Boys," who are colored, let loose all the noise the house management would allow, with some dancing on a par with the singing.

D'Alma's dogs and monkeys were put through their paces, and convinced the audience at least that the trainer knew his profession, while the six Glinserettis, a foreign troupe of acrobats, did some good work from a bounding net spread over a table.

The three Dumonds pleased in their usual manner but the reason why the same repertoire is persisted in, week in and week out, can not be readily arrived at. It does not follow that a complete change would be required at one time. A new piece now, to be tried and retained if satisfactory, and so on until the many who have seen the musicians often would recognize the progressiveness, even if rather late in arriving.

"X" on the program is "Extra number." "Z" is placed before "Intermission until Evening." Had the alphabet another letter there would again be a continuous show here.

When Von Biene, the cellist, played Proctor's Fifty-eighth Street, he assumed a heavenly gaze which a boy in the gallery concluded was directed at him, so the heavy-haired musician was greeted with "It's 23 for yours."

## COLONIAL.

The big drawing card at the Colonial this week is Virginia Earl. Miss Earl's name is sufficient to fill a house anywhere, and on Monday afternoon seats were at a premium. The support of the comic opera star is composed of six good looking young men, all lively fellows, who work with spirit when the opportunity is given them. A sketch is the foundation for their appearance upon the stage, which they have to themselves until Miss Earl arrives. The setting is the private apartment of the leading lady, and instead of being obliged to remain stationary in chairs most of the time after her appearance, the boys should be allowed to wander around, speaking to each other naturally, and joining the choruses at the proper moment. Harry L. Tighe is lost entirely too much to the feminine contingent present through application at the piano. Mr. Tighe is the personification of an ideal West Pointer in a cadet's uniform, and the girls in the house sigh for him continually. Through the orchestra leader being negligent in taking up the music cue for the finale, Monday afternoon, the effect was spoiled, but the audience liked the sketch and Miss Earl, attesting it by demanding an encore. It is a novelty compared to "girl acts," for boys are in the background, which marks a new departure.

Staley and Birbeck gave their transformation, working it quickly and without hitch, while Harry B. Lester, "The College Boy Comedian," to which billing he is justly entitled, did not use it on the program here this week. He made a hit with his impersonation of George M. Cohan.

The Reiff brothers displayed what could be done in single and team dancing. One of the brothers has a new dance step which is a gem, and it is difficult to exactly understand just how he is doing it. If the boys would cut down the singing in the opening, giving more solo dancing instead, it would benefit a dancing act that speaks for itself, and need stand in fear of no similar turn.

"A Modern Jonah," by Harry Foy and Ren Shields, is the latest sketch of Foy and Clark, and is the best in theme of any they have thus far used, but the dialogue is not crisp enough to help along the idea. Miss Clark as a mermaid when the drop is raised is obliged to explain why she is there until Foy arrives via the mouth of a whale. The foolish and time-worn talk of explaining to an unversed woman the whys and wherefores of the world, palls, and new dialogue in this sketch would be of immense help. Foy has some funny effects, and there is no reason why this shouldn't be worked up to a great big hit.

Louise Dresser sang to the satisfaction of everyone, and the Florenze family went through their acrobatic performance.

James H. Jee, a foreign leaper, and Jacob's Dogs, both appearing here for the first time, are reviewed under New Acts.

Murphy and Nichols declined offered time over the Orpheum circuit, not caring to go so far away from home. Mr. Murphy has in preparation a new act which will likely be produced next season.

## THE OFFICE BOY ON ORCHESTRAS.

"What do you think?" said the Office Boy. "I have been to every vaudeville theatre in the two boroughs, and I am full of it way up to here," pointing to his chin.

After being congratulated upon his fortitude, the boy replied, "Oh, I didn't mind it so much, and a lot of things struck me funny. I guess about the most peculiar of the whole lot are the orchestras. Did you ever pay any particular attention to them? A few seem to be giving some attention to what they are there for, while the others are waiting for pay-day."

"They belong to a union, don't they? Well, I thought so. They all act so independent. Most of them don't seem to realize how important they are to a vaudeville show. In a good many houses, I noticed the leader playing with his back half turned to the stage. Supposing something occurred there which could have been glossed over; how would he have seen it?"

"And then some of the leaders will go along, and after a discord or one instrument gets too loud, he will look at the musician in a commanding sort of way, but if he had his musicians under control that wouldn't have happened."

"The musicians themselves just play. Most of them are waiting for the acts which give them a chance to go under the stage for a smoke or drink, I don't know which, but they go often enough to get plenty of both. Perhaps too much drink gets them dopey; it seems so anyway, for I heard some good acts, especially singing ones, queered through the poor judgment used by the leader and the loud playing of the men."

"Up at one house I was sitting down front, and I had to go in the back of the house to hear what was being sung on the stage. The leader had his legs crossed and all he needed was a cigarette in his mouth."

"Some of the straight vaudeville houses' orchestras are no better. They ought to watch that leader in Hammerstein's. Ever notice him? He's watching the artists all the time, and if a slip occurs, he's there all ready to cover it up. The leader over in Hyde & Belman's is a thorough musician too, but they don't seem to come in bunches in vaudeville."

"Somebody ought to wake them up. They get paid for working, and even if they do think they know everything by heart, a little more attention wouldn't hurt the music or the act. You can't play a musical instrument and read a newspaper at the same time, and do it well."

"Down at one house the other night the cornet and the trombone were putting in their spare time punching holes in their street car transfers. They had them without the time punched, and they were punching holes to bluff the conductor."

"I'm going around again in a little while, and if they don't get better in the vaudeville houses, come in and I'll tell you who are the careless ones."

If Emma Carus would give the same studious attention to her singing before every audience as is given when appearing before a house full of personal friends, she would be in constant demand.

## AMPHION.

It must be very discouraging for the true artist to play before Williamsburg audiences. One Alf. Gibson, described on the program simply as "monologist," who offers a single turn of the poor quality, received almost an ovation, while the applause that greeted Roland West in the Emmet Corrigan dramatic sketch "Jockey Jones" was little better than lukewarm.

The Corrigan playlet (which will be found under New Acts) is one of the best things of its kind in vaudeville. While Gibson hands out a bunch of execrable puns, all of them so bad that even an Elizabethan pamphlet writer would have turned his back upon them in shame and sorrow.

All of which might have been analyzed in the simple statement that the Williamsburg audiences want their humor ladled out to them in pretty raw doses.

"The Prince of Pilsen Girls" were coldly received until the prettiest of the bunch was introduced as "Miss Williamsburg." Then local sentiment came to the rescue, to the extent of half a dozen recalls. But up to that time "Miss New Orleans" had danced her graceful dance in vain and Cheridah Simpson had sung her topmost notes without appreciation. The strength of the act is its local application—not that the rest of it is not good. It is decidedly so. As a "girl act" there are few that are better put together and more skillfully or gracefully done. "Cherry" Simpson comes nearly up to the ideal of what is required of her in singing ability, grace and dignity.

The Herald Square Comedy Four frames up very creditably with the other quartettes doing their line of work. The voices blend uncommonly well and the two "end men," if one may so describe the tenor and bass, have voices of power, tempered by fair quality. Much of the fun making is forced, and the time devoted to the last number—concerning "The Countess of Something-or-other"—might be employed to much better effect.

Reno and Richards have moved their act about a little. The fat man—one of the best laugh-makers of the combination, by the way—no longer appears in the baseball game, and much of his comedy is taken by the dwarf in the last end of the act. The act runs smoothly and was well received.

Willy Zimmerman's impersonations were a little over the heads of the audience, but they went with their wonted evenness and were as skillfully done as usual. The Hammerstein stunt is best received; perhaps the subject is most familiar to us. The others we are compelled to receive on trust. The impersonations are entertaining nevertheless, and the Zimmerman act is a valuable item on the bill.

Frances Trumbull and Gertrude Barnes, in a new sister act which is reviewed under New Acts, opened the bill, and Klein, Ott Brothers and Nicholson closed the entertainment. *Coke.*

Tom Hearn, "the lazy juggler," played the opening week at William T. Grover's Imperial Theatre in Brooklyn. Immediately after he was informed that his booking for Percy Williams' Gotham, in the same borough had been canceled. The connection may be traced through the proximity of Mr. Williams' Orpheum theatre to the Imperial.

## GOTHAM.

"Pals," with Inez Macauley and Hal Davis, monopolizes headline honors at the Williams' East New York house this week. That it went with a whoop-hurrah goes without saying, Gotham audiences being the easiest pleased in these parts and highly susceptible to the charming appeal of a slugging match and a furniture smashing fest.

Aside from the prize fight feature, "Pals" is built out of pretty thin stuff and of material as old as the mountains. William F. Powell, as the stable boy, a character part of splendid opportunity, is the comedy hit of the sketch and the other men, Mr. Davis and Lawrence Finen handled their heroics without too much noise. Miss Macauley makes a most agreeable Grace.

Out of the rest of the bill a short semi-monologue, incidental to a bicycle act by the St. Onge brothers, stood out strongly. The comedy member of the pair ran a quantity of really good talk while his partner did bike feats. The trick riding of the two was also good, consisting of many of the best things done by the Kaufmann troupe at the Hippodrome.

The Casino Comedy Four insist on doing a vast deal of unspeakably poor comedy. The baritone is responsible for the greater part of it. The strength of the quartette is in the bass, who has a strong resonant voice perfectly adapted to this sort of work. He should be given a solo.

McGloin and Smith, a pair of male singers and dancers were good in their work. Their voices were almost worth while and their clog dancing fast and smooth. The boys dressed quietly but in fair taste.

The Murakit Troupe of Japanese jugglers and equilibrists, as is indicated by the name, is a split-off from the Kitamura organization. Their performance was notable for the excellence of their perch work and the introduction of a new trick.

Dorothy Kenton, billed as "The Girl With the Banjo," was as pretty as could be desired and played with brilliancy. It occurs, however, that just banjo solos, unrelieved by other features, frames up as rather light entertainment for a vaudeville act of value. Miss Kenton should think up some incidental business by way of introducing an element of variety into her turn.

C. W. Littlefield's burlesque imitation, particularly that of a woman dressing, caught the audience in East New York. The work is rather broad and lacks novelty. Before a higher class audience it would overreach the mark, but in the less exacting houses it is calculated to win laughs.

Karsey's Myriophone is in the freak instrument class. It is a complicated apparatus of whirling wheels, standing some 10 feet above the stage level. The music is something like that of an organ, but with a brassy jangling effect. *Coke.*

## NEW SKETCH FOR LOUISE ALLEN.

Louise Collier Allen is contemplating a new sketch to take the place of "A Wild Idea" which she used recently for a short engagement. The new offering will be made up of the best things she has done from the Weber and Fields days to "The Dictator."

## IMPERIAL.

Mr. Grover is displaying an unusual degree of enterprise in the conduct of his new Fulton street vaudeville theatre. The bill when the week opened Monday of this week was one of more than average merit, but at the first night performance Billy Gould and Velasca Surratt were added.

Mabel McKinley is the big type feature. She sang four of the twelve songs that follow her name on the program and the audience demanded two more before it was satisfied.

The Gould-Surratt name did not appear on the billing. They were applauded at the close until the page changed the cards. Miss Surratt is wearing a new gown of a coloring and construction not to be described.

J. C. Nugent, assisted by Jessie Charron, in their sketch "The Rounder," were well received and deservedly so. The playlet is amusing and well written as sketches of the sort go, and Mr. Nugent handles his part effectively. The one objection that might be found with his work is the imbecile laugh which he insists upon using every time he makes a joke. Miss Charron is not so good, but little is demanded of her.

Ford and Wilson keep their talk up to date. They had the first gag on the Town Topics scandal, and several others on matters of present public interest.

Diamond and Smith, in songs with moving picture illustrations, were a popular item on the bill. The pictures are full of action and have been selected fortunately. As much cannot be said of several of the slides. In a fireman's song several colored atrocities were introduced. Otherwise the act is excellently prepared.

Walkowsky's Russian Troupe of dancers and troubadours were eight in number, wore the Russian costume and danced with abandon and more or less grace. They gave several numbers on the "balalyka," which is described as the Russian national instrument. Whatever interest attaches to the music is caused by the oddity of the instrument rather than the beauty of the music.

Henry and Alice Taylor in balancing feats and sharp shooting won its share of approval. A new trick is done with a candle and cigar by the man of the pair. Some of the woman's shooting is so spectacular as to appear faked.

The bill was opened by Chick, the comedy cyclist. Sam Collins' monologue is reviewed among the new acts. *Coke.*

## A CORRECTION.

In the review of the bill at Hyde and Behman's in the last issue of Variety, the names of the members of the team of Talbot and Rogers were transposed, the comment on Mr. Rogers having been intended for Mr. Talbot. As this paper has been informed that Mr. Talbot last week was suffering from a severe cold, the remarks anent his voice should be altogether disregarded.

## BENTHAM OFFERED THE CIRCLE.

M. S. Bentham, the agent, has been offered the lease for the Circle Theatre, now run as a burlesque house. The option for a renewal of the lease held by Percy Williams has expired. Mr. Bentham has not decided what his action will be.

## "Skigie," the Youngest Critic in the World, Goes to a Sunday Concert at the American

### Fear of Missing the Pictures Kept Him Awake.



"Skigie" is a boy, seven years old. Having been a constant attendant at vaudeville theatres since the age of three, he has a decided opinion. "Skigie's" views are not printed to be taken seriously, but rather to enable the artist to determine the impression he or his work leaves on the infantile mind. What "Skigie" says is taken down verbatim, without the change of a word or syllable.)

Don't make me tell about that show (American Theatre, Sunday afternoon, Jan. 21). I wanted to go to sleep all the time but I was afraid I would miss the pictures, and the pictures were all right (Moving Day) and I liked them better than anything else in the show, and I didn't like anything in the show except that girl that came out dressed as a boy (Katie Rooney) with whiskers on her face, and I liked those two Dutchmen (Ross and Vaek) but that sketch with the Chinaman in it (S. Miller Kent—"Just Dorothy") was no good, but I liked the Chinaman because he was funny, but the other fellow just yelled and talked all the time.

And that's all I liked in the rotten show and I liked that Dutch girl (Radie Furman) because she danced and I didn't like that bunch of girls (Madge Fox and her five Palace girls) because they didn't do anything only one of them turned over on the stage with a dress on but I didn't think that was funny, and that fellow that talked so much (Tom Gillen) made me tired because I thought he would never stop talking and singing, and it got me sleepy and he wasn't any good anyway and that's all I liked in the show.

Those two colored people (Bert and Bertha Green) were all right and they were peach dancers and that last sketch ("What Worried Watt") was the rottenest thing I ever saw, and all they did was a lot of monkey business and talked all the time.

I'm going to stay in Harlem after this.

## FERRY CORWEY IN PANTOMIME.

Ferry Corwey, "the musical clown," has been offered an engagement for thirty weeks for next season to appear in a pantomime on Broadway. Mr. Corwey tours the Orpheum circuit, commencing February 12, and has accepted no time after that, pending his decision. Mr. Corwey will return to Europe in July, coming back in the fall.

## GRAU IN NEW ENGLAND.

Report has it that Robert Grau, the sometimes agent, is booking for two houses in New England, but no one seems able to discover the combination.



# ARTISTS' FORUM

"The Artists' Forum" is for the artists exclusively. Any just complaint any artist may have or considers he has will be printed in this department. Or any comment that an artist may desire to make.

Also any artist or act that disagrees with a reviewer on Variety in his review of the artist's work or act may have his criticism of the criticism printed in this column, and it will be answered by the reviewer.

Confine your letters to 150 words and write on one side of paper only.

Memphis, Tenn., Jan. 19.

Editor Variety:

Sir:—I have just seen a letter dated the 10th of this month and written you by a Mr. A. McAllister, the manager for Miss Ida Rene. If the wording of this letter was not so absurd I might be inclined to take it seriously from a legal point of view.

It is true Miss Rene sang two of the songs I am singing (out of five and six I am singing at every performance) in London, also that she sang these songs in the Royal Chef over a year ago.

It is also a well known fact that Miss Rene left this country disgusted after the latter engagement, and vowed and declared that she would never sing here again. She, however, apparently has changed her mind, and came over with her husband, Mr. Arthur Prince, and once over here, Miss Rene has been trying to get engagements at an enormous salary. Failing to persuade the managers of her worth, Mr. McAllister, her manager, rushes into print to air his grievances under the cloak of my name. He accuses me of purloining Miss Rene's property. I do not think he quite understands the meaning of this word "purloining" and in his ignorance, too, he goes on to say:

"She is actually living, moving and having her being on the results of another's brains."

This sounds very spiteful, and I cannot imagine that Mr. McAllister knows of what he is writing. Does he mean to insinuate that Miss Rene wrote the songs he speaks of? If so, he is quite mistaken; Miss Rene did not write those songs, but was very fortunate to get the singing rights (I believe) for England, that is all.

Does he mean that I copy Miss Rene's style of work? If so, again he is wrong.

I have my own interpretation of a song, and have found it very successful, too.

I do not require the assistance of Miss Rene's brain power to help me in my work, and surely not that either of Mr. McAllister. Mr. McAllister is evidently unaware of the fact that (except under extraordinary conditions) any songs may be sung in this country, and the two songs I am singing I bought and paid for in this country, and I shall continue singing them so long as I like, and the public and managers will stand for them.

When Miss Rene changed her mind and wanted to work over here again, Mr. McAllister should have written me personally, telling me of this fact, and saying I was spoiling Miss Rene's chances to getting the enormous salary she thinks she is worth, and then perhaps we might have come to some amicable arrangement.

I can quite understand that Mr. McAllister as Miss Rene's manager, wishes to make the most of her talent (of which I myself have always been an admirer), but he must not allow his anxiety for this lady's interest to blind him to the fact that "there are others," and also that every refined artist has a refined following, whether in England or any other country of the world.

It is only the vulgar artist who keeps nice people away from the music halls in any country, therefore Mr. McAllister's remark, "that Miss Rene brought to the London Variety Theatre the class of public who had hitherto professed contempt for the music hall," is to say the least of it "far fetched." However, before closing this letter it remains for me to thank Mr. McAllister for the advertisement he has given me.

May I ask you to give this letter the same prominence as that given to Mr. McAllister's letter?

Thanking you in anticipation of your kind consideration, I am, dear sir,

yours faithfully,

May Belfort.

January 22, 1906.

Editor Variety:

In a recent criticism of Chicot's in your paper I was compared to W. C. Fields, "the tramp juggler." In fairness to me I ask you to correct that statement over Chicot's signature. My juggling act resembles Mr. Fields' in no particular. Dependent as I am on billiard ball work, I think Chicot will recollect upon reflection that Mr. Fields does not attempt anything of this kind either straight or as comedy, and no comparison is possible.

A. W. Asra.

Note.—Mr. Asra quibbles. He knows, or should know, as well as the writer, that W. C. Fields has done the billiard table trick, and that both derive their ideas from the same source, the work having been first done by an Austrian named Hurgini (now dead). It is also done by Brunin, who was a former member of the Aglos Trio. He and Fields were in the Orpheum road show at the same time and Fields caught the idea from him. Chicot.

Jan. 25, 1906.

Editor Variety:

Sir:—A recent issue of your paper stated that the Crane Brothers, "Mudtown Minstrels," were the first to place an act of this kind in variety. I take exception to that statement. In 1882 in New York, I put on a three-part minstrel act, playing in it myself; again in '91, at the New York Theatre, with Dan McAvoy and William Burress. Not that it makes any particular difference, but still the correction will do no harm.

Chas. H. Prince.

January 23, 1906.

Editor Variety:

Sir: I enjoy reading your publication, but will you kindly deny the report in your last issue that any one is to replace me in the part of Kid Burns in "Forty-five Minutes from Broadway"? If any one has been asked to play my part it is for a No. 2 company. Since reading last week's Variety a number of people have asked me why and when I was leaving the show. I have been offered three times my former salary in vaudeville, but I am under a three years' contract, and am very well satisfied. Wishing you much success.

Victor Moore.

## DU VRIES MAY COME IN.

In spite of strenuous denial, it is not at all improbable that Henri Du Vries may be seen in vaudeville before his contract with the Leavitts expires. Should he do so one of the greatest protean actors will entertain the vaudeville patrons.

At present Mr. Du Vries is entertaining the audiences at the Madison Square Theatre, or at least those who have the nerve to sit through the three dreary acts of "The Braisley Diamond," or the fore-knowledge enabling them to get in just before the star comes on at the close of that lamentable offering.

Du Vries is a protean actor but not a quick change artist, although his changes are accomplished in from thirty to forty-five seconds. It is as an actor that he makes appeal, and as a versatile player of parts he is the most remarkable we have ever seen.

The stage shows the interior of the office of a magistrate, who is holding an investigation into a case of arson. In the seven witnesses, including the accused, his half-witted brother, his father-in-law, a police sergeant, a grocer and a painter and an inn keeper, Du Vries finds a remarkable range of characters.

Not only does he change his physical appearance, but he seems to increase or reduce his stature at will. The policeman seems fully six feet tall and broad in proportion. The half-wit is not more than five feet four and slight.

But this is merely a trick of make-up; a clever outworking of the art of the costumer and wig makers. It is as a delineator of character that the Holland actor should be praised. No more perfect contrast has been seen on the New York stage in years as is found in the two appearances of the accused.

At his first entrance he has the confident bearing of the man whose crime has been so carefully planned that he fears no discovery. At the close of the investigation he is brought back and this confidence is gone. The confinement has told upon him and he is nervous and apprehensive. The first few speeches of the magistrate show that things have gone against him, and he breaks out in a cold perspiration. At the conclusion he is a man broken in spirit going to his doom and yet not once has he raised his voice; not once has he indulged in melodramatics. It is through the little things; the points most men overlook, that he tells his story.

He is a master of detail, an artist of the minor, and each of the seven characters is absolutely distinct from the others. His present offering is somewhat too sombre for vaudeville use, but his art would carry even this through, for he is an artist to his finger tips, buried behind a weak three-act farce.

Chicot.

## BERT HAVERLY TO BE EXAMINED.

Bert Haverly, the old-time minstrel, whose name in private life is George P. Oliver, was committed to Bellevue Hospital this week for examination as to his sanity, at the instance of his wife.

Mrs. Oliver claimed that her husband had made several attempts upon his life.

Lasky & Kolfe's new Hindoo act called "Radha" will appear at the New York Theatre to-morrow night, for the first time in public.

## AGENTS TO ORGANIZE.

Preliminary papers were filed in Albany on Tuesday of this week with the Secretary of State for a new association of the vaudeville and theatrical agents of this city. It is to be a corporation under the New York state laws and to be known as the Theatrical Agents' Society of the State of New York.

While no definite announcement of the purpose of the organization is made, it is understood that its object is to work a reform in the employment agency law, which in its present operation, includes the theatrical and vaudeville agents in its restrictions. Frederick Keating, former license commissioner of New York has been employed as counsel, and when the association enters upon its legal existence, he will draw up a bill, which will be introduced in the state legislature this winter, embodying the ideas of the agents on the license question.

This week's meeting of those interested was held in the offices of Bellows and Gregory in the Holland Building, James Armstrong acting as chairman. B. A. Myers, Eddie Keller, Will H. Gregory, of Bellows and Gregory; James Armstrong, Robert Girard, Cullison's Dramatic Exchange, the Packard Exchange and Henry Pincus were among those entered as charter members.

"The object of our organization," said one of the members this week, "is partly to get the agents of New York together in a mutual society so that they may proceed as a body in such matters as affect them in their business. One of the matters that will receive our early attention will be an effort to drive out of business the irresponsible, self-styled 'agents,' who have their offices in their hats and operate on the Broadway curb.

"Men of this sort are absolutely unscrupulous in their dealings with members of the profession and bring odium on the agents who are responsible business men."

## IT'S A CHUCKLE.

Our pink contemporary, the Evening Telegram, has been squeezing a lot of lemons for its vaudeville tipster lately. They have produced a lot of foolish talk about the Poli deal, but the limit came Wednesday of this week when the pinklet published this:

"The Mascot Moth" is the old name of a sensational music hall illusion just imported from Europe. Percy Williams' theatres will have it first, as "The Moth" opens next Monday at the Colonial Theatre. The illusion is said to be of a remarkable character, its managers claiming it as the most mystifying that has ever been presented before in this or any other country. So great has been its success on the other side that music hall managers book it for an entire season at their houses. An American by the name of Maskelyne is the inventor.

It is all right, only it is not mystifying, as the man who works the act is so clumsy that even the babe in arms is able to penetrate the alleged mysteries; the act opened last week—not next week, and it was not invented by an American by the name of Maskelyne. The blushing paper could be forgiven the local data; it never does go strong on fact of the moment, but surely even the dramatic man of the Telegram must have heard of Maskelyne and Cook, of Egyptian Hall, London. For a quarter of a century the name has been identified with magic the world over. It's Maskelyne and Devant now.

## SUMMER PARKS

"Starland Park," Montreal, died a-borning. The backers have quit the field and have left the Dominion Company in sole possession. This will do away with a perhaps ruinous competition, but it will not result in the lessening of the attractiveness of the other offering, for the Dominion people fully realize that to gain any advantage from being the first in the new field, they will have to set a pace it will be difficult for others to follow, and they will give Montreal a park worthy the importance of the city.

Indianapolis is to have a "White City" next summer. Plans are now being made for a place of importance and the promoters announce that included in the attractions will be all of the big features which have been successes at other parks as well as one or two new ideas. There is room for a really important park in Indianapolis, and if the present plans go through there should be no question as to the success of the new enterprise.

The Galveston flood, which last season was one of the quarter attractions at Coney Island, will be pushed this coming season as a ten-cent show. It has the advantage of a good location and at the more popular price should more than treble its drawing power.

There is a singular lack of definite information as to the plans for the Coney Island Dreamland. There are rumors in profusion, but no authoritative news has been given out, and it would appear that the management of the resort is itself somewhat in the dark as to just what is to be done. It is said that no changes have been definitely decided upon as yet.

A number of buildings at Luna Park, Coney Island, have been razed, but no announcement has as yet been made as to the attractions to occupy the space, although the work is being pushed with a steadiness that shows that something big is forming up.

The White City is the name given this year to the park operated by the Rosen Heights Street Car Company at Fort Worth, Texas. It is announced to open the last week in April with a dramatic company, but will be devoted to both vaudeville and melodrama.

Plans have not been announced for the coming season as to the policy of either the Arlington Heights park or the Handley resort.

All three of the above places are operated by opposing traction companies, and if they all persist in running them there will be a big war on before the end of the season.

There will be plenty doing in the park line at Minneapolis this coming summer. The street railway company is investing heavily in a picnic park on Big Island. Lake Minnetonka, reached by a forty-minute trolley and ten-minute steamboat ride. Wonderland, which did well last season in the face of the fiercest kind of weather, will reopen about May 30, and Lake Harriet, under the management of the Board of Park Commissioners, will have nine weeks of band concerts—Ober-

hoffer's band taking five weeks beginning in the latter part of June, and Liberatti finishing off with four weeks. Oberhoffer (local) will do one a day except on Sundays, and Liberatti will have two a day. Each leader will furnish forty-three men.

The city of Mexico has long been without a park feature, though one would suppose such a place would be plentifully provided. Fred Ingersoll, H. L. Greer and A. G. Gillespie have taken a fifteen-year lease of a ten-acre site on one of the famous drives and will open a "Mexidrome" close to the summer residence of the President of the Republic. More than a dozen buildings are to be erected and some \$200,000 are to be laid out. All of the familiar park features are to be included.

Many of the parks this season will install a Hale's Tour of the World. This illusion consists of an observation car platform or other conveyance to which the suggestion of motion is given while the spectator views motion pictures of many parts of the world. Blanket patents on the combination of ideas have been taken out and there will be no infringements tolerated.

Revere Beach, near Boston, is to have a Wonderland Park which will include Fighting the Flames, a scenic railway, a toboggan slide, a Hell Gate, a launch course, the circle swings, baby incubators, and a vaudeville theatre. The Wonderland Company has been incorporated with a capital of \$400,000, with offices at 53 State street, Boston.

The Borderland White City Company, of Seattle, has broken ground for a quar-

ter of a million dollar park on Lake Washington. The Ingersoll Construction Company will put up the attractions, which will include chutes, a figure eight, scenic river, a circle swing and other kindred amusements.

Callahan and Mack, who have been very successful in vaudeville with their sketch "The Old Neighborhood," will star next season in a piece of the same title, which is to be written for them by Dan Hart, who wrote the "Parish Priest" for Dan Sully; "Land of Cotton," "Marching Through Georgia" and "Rocky Road to Dublin" now being used by Barney Gilmore.

Beginning with the middle of April Philadelphia will be offered a series of circus performances unequalled in a number of years. The Ringling Bros.' show will arrive about April 15 for two weeks. Hagenback's menagerie will follow two weeks later, and about the middle of May, Pawnee Bill's show is scheduled. This will afford a pretty lively season under "the tents."

Melville and Shultheiser will commence this summer to install "Figure 8" Toboggan Slides in their parks. As the firm will manufacture the slides themselves, they will also rent out to other parks on royalty.

### NEW LOUISVILLE VAUDEVILLE EXCHANGE.

The Majestic Amusement Exchange at Louisville, under the management of O. J. DeLang, has recently been opened at 411 Fourth avenue in that city. Arthur Stuart, Variety's correspondent in Louisville, will make his headquarters at the Exchange, which will also be the Southern Bureau of Variety.

## VARIETY THEATRES OF GREATER NEW YORK

### MANHATTAN.

ATLANTIC GARDEN	Concert	8 P. M.
ALHAMBRA	Vaudeville	2 and 8 P. M.
CIRCLE	Burlesque	2 and 8 P. M.
COLONIAL	Vaudeville	2 and 8 P. M.
DEWEY	Burlesque	2 and 8 P. M.
FAMILY	Vaudeville	2 and 8 P. M.
GOTHAM	Burlesque	2 and 8 P. M.
HURTIG & SEAMON'S	Vaudeville	2:30 and 8:30 P. M.
HAMMERSTEIN'S	Vaudeville	2 and 8 P. M.
HUBER'S	Museum	Continuous.
HIPPODROME	Variety	2 and 8 P. M.
KEITH'S	Vaudeville	Continuous.
LONDON	Burlesque	2 and 8 P. M.
MINER'S BOWERY	Burlesque	2 and 8 P. M.
MINER'S 8TH AVE.	Burlesque	2 and 8 P. M.
PALACE	Vaudeville	2 and 8 P. M.
PASTOR'S	Vaudeville	Continuous.
PROCTOR'S 58TH STREET	Vaudeville	2:15 and 8:15 P. M.
PROCTOR'S 23D STREET	Vaudeville	2:15 and 8:15 P. M.

### BROOKLYN.

AMPHION	Vaudeville	2:15 and 8:15 P. M.
ALCAZAR	Burlesque	2 and 8 P. M.
GARDEN	Concert	2 and 8 P. M.
GAITY	Burlesque	2 and 8 P. M.
GOTHAM	Vaudeville	2 and 8 P. M.
HYDE & BEHMAN	Vaudeville	2 and 8 P. M.
IMPERIAL	Vaudeville	2 and 8 P. M.
KEENEY'S	Vaudeville	2:15 and 8:15 P. M.
NASSAU	Burlesque	2 and 8 P. M.
ORPHEUM	Vaudeville	2:15 and 8:15 P. M.
STAR	Burlesque	2 and 8 P. M.
UNIQUE	Burlesque	2 and 8 P. M.

## CORRESPONDENCE

Philadelphia, Pa.

The springlike weather which has been turned loose on us during the past week seems to have had no ill effect upon business. In the various houses, in fact, the attention of the police authorities has been called to the overcrowding of some of the houses and rigid orders have been issued to "keep within the fire laws."

KEITH'S (H. T. Jordan, mgr.).—The week's offering included several novelties, and although the bill generally did not class with that of the previous week, it proved a capital one. The Wolpert Trio will be found reviewed in the New Act department. Of the others, the sketch "The Sheriff," played by Edmund Day, Patrice Winston (Mrs. Day) and Robert Watson, probably earned the bulk of the honors, which were pretty well distributed. The sketch has been given here before, but in cruder form, and, smoothed out, it is a pleasing piece. Day, in the title role, fits the part, and with the exception of the dressing of the part, Patrice Winston is a satisfactory assistant. Watson also does well enough to please. The sketch "Making an Actress," which might as well be called anything else, presented by Annie and Jeanie Yeaman, furnished the most novel novelty of a woman of 70 doing a song and dance with almost the sprightliness of a woman of less than half her age, and in acknowledging this the audience applauded everything worthy in the act. Burton and Brooks offer much the same old act. Viola Dale scored with her imitations, despite the fact that she has been imitated before, for the characters she has selected to impersonate, and only her mannerisms were creditable. Will Rogers, in a "roping" act, proved a decided novelty, and besides his clever handling of a lasso he has a sense of humor and style which aided in making his act a success, not to mention his broncho. Luigi De'oro and his arm-pole act were better than on his first visit here. He is a capital musician, and his act deserves praise for its originality. Cal Stewart changed his rube monologue into a sort of a sketch with a human interest touch, in which he is assisted by Mrs. Cal Stewart, who was billed early in the week as simply "and wife." The offering was new and well received all the recognition it deserved. The Messenger Boys' Trio and Eddie Mack repeated their familiar specialties, and the Gillette Sisters and Davey and Phillips also appeared. Houdini continued as the "feature" act with no lack of enthusiasm being shown by the audience. The kinetograph pictures were on as usual.

CASINO (Elias Koenig and Lederer, mgrs.).—The Rose Hill Folly Company proved one of the best entertainments of its kind seen here this season. The absence of the usual "rough-house" methods in the burlesque numbers commands them to favor, and the chorus is composed of well-shapely and good-looking women. The neatness and cleanliness of the costumes was admired. "The Knights of the Red Garter." In three acts, proved amusing. One or two more musical numbers would improve it. The various characters were ably portrayed, particularly that of Dr. Jenks, by Harry Evans. The olio was good. Idylla Vyner, fair; Blanche Newcombe, very neat; Cain, May Howard, in a sketch, "A Terrible Night," very funny; Sisters Lane, pleased as usual; Bison City Quartette, better than the majority; Van Brothers, music and comedy, the music good. Living pictures, well posed. Business big.

RIJOU (George W. Ilfe, mgr.).—May Howard and her company drew crowded houses. "The Merry Finn" and "The Rounders" furnished opportunities which were in the major taken advantage of. The sprightly and fairly good-looking chorus showed want of rehearsing for business. One particularly strenuous member on the end of the line helped to spoil the numbers by paying more attention to the audience than to her work. May Howard does not exert herself, but with one or two comedians to assist Edward Morris, he would pull the comedy through. Ruby Marion and Amy Thompson introduced cornet duets with varied success. Canning, a "handcuff king," doing many of Houdini's tricks, was featured, being an added attraction. Grimes and Gallagher were also added, but nothing they did would strengthen any show. Russel and Locke, the Musical Craigs, Brooks Brothers and Lavelle and Grant appeared in the olio. The latter act was particularly worthy of praise.

TROCAIERO (Fred Willson, mgr.).—The Dainty Free Burlesques furnished the bill with "A Merry Bachelor" and "The Marriage of Birds" as the burlesque numbers. The company is large and capable enough to do better work than was offered to the capacity business which was played to during the week. Brown and Booth, Austin Walsh, West and Hughes, Montgomery and Cantor and Barney Williams appeared in the olio, and there were the usual musical numbers introduced during the action of the burlesques.

LYCEUM (J. G. Jermon, mgr.).—The Crackerjacks have made no change in their offering which was seen here earlier in the season, and they managed to please. Rnhy Leon and Lillian Held continue as the principal figures in the burlesques, with Bob Van Osten pleasing as usual, which included Henning, Lewis and Henning, Clemens Brothers, Lillian Held, The Glocks and Sheppard Camp.

BON TON (Miss Lilly Tyson, mgr.).—The bill this week included The Four Albions, Esterbrooks, De Groot Sisters, Howard and Cameron, Tom Gillan and the usual comedy sketch by the stock company.

NOTES.—It is reported that Stair & Havlin are after the lease of the Bon Ton.—Clyde Darrow has quit the melodramatic field and will return to burlesque, joining Noble's Knickerbockers next week.—The Chinese New Year's celebration attracted crowds of theatrical folk to Chinatown, which is situated in the center of the burlesque house territory.—Edmund Day announces that he is arranging for the production of his sketch, "The Sheriff," in the shape of a three-act piece under another name, and that he will soon quit acting.

KINKS.

Chicago.

MAJESTIC (John M. Draper, mgr. for Kohl & Curtis).—An unusually varied bill of specialties prevails at this beautiful playhouse this week. Beatrice Mackenzie & Co. presented for the first



(time here) Lew H. Newcombe's sketch entitled, "A Montana Beauty," in which Miss Mackenzie played the part of a cowgirl. The sketch evidently was written for the purpose of giving Miss Mackenzie an opportunity to sing, as it lacked comedy and the animation one expects in a sketch of that kind. The theme was good and was well carried out. A Baltimore stock broker becomes infatuated with a Montana girl. He goes to Montana to find a music school. The Montana girl comes to his studio to take vocal lessons, and he discovers her as the "Montana Beauty." Walter Shannon as the stock broker gave good support, and sang a long medley of songs with Miss Mackenzie, which scored heavily. Harry L. Dunkinson as a "Fat Boy" Chinese servant, was good. One of the biggest hits was "Eva Westcott," whose monologue, "An Episode in Modern Life," was the best act of its kind seen here. The opening of the act, when Miss Westcott talks to her supposed husband, who sits at the desk apparently reading a newspaper, suggests "The Silent System," but there was no comparison otherwise, and Miss Westcott deserved commendation for the excellent monologue, and her charming versatility as an actress. The twelve Navajo Girls were the headlines. Their act was the same as when it was seen here last year. Lillian Sieger, a very pretty blonde, sang and played the cornet and received a long round of applause. The two settings of the Navajo Girls, showing the life of the group and the other side of the ship, were effective. Tom Brown gave his clever whistling and imitations, and Goodman's dogs and cats displayed wonderful canine and feline intelligence. The Eight Bedouin Arabs showed remarkable feats in their acrobatic act. Raymond and Caverly moved over from the Olympic with their acrobatic act, and received their usual share of applause. O'Brien and Buckley contributed the same comedy musical sketch, which was seen at the Haymarket last week. Others were: Sankey Bros., equilibrista; Ferguson and Passmore, clever dancers; the Deeks, in a comedy sketch; Rich and Harvey, singers and dancers; Bessie Crawford, vocalist.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle).—The bill was headed by Wilfred Clarke & Co. in a comedy sketch, "What Will Happen Next." The sketch was cleverly put together and afforded Mr. Clarke and his associates excellent opportunities. The Pekin Zouaves displayed military evolutions, drills, wall scaling and other feats. The act made a big hit. Rawson and June, the Australian boomerang throwers, gave a novel and scientific exhibition, which was roundly applauded. Carson and Willard offered their "Frenzied Fiancee" talk in German dialect, and Ziska and King created much amusement with their burlesque act. King and Ziska, who caused much laughter, Ziska had a number of good tricks, but he ought to drop his neither French nor Italian dialect and talk in plain English, which he could master without effort. Klein and Clifford, singers and dancers, and May Belfort, vocalist, pleased.

HAYMARKET (W. E. Freeman, mgr. for Kohl & Castle).—Bert Cote moved over from the Haymarket, where he scored a big success in his comedy, "A Lamb on Wall Street." The West sisters gave much evidence of appreciation, and Mr. Cote made a hit. The Macarte Sisters, whose aerial exhibitions are too well known to need comment, made their annual hit. Bellman and Moore again presented their really entertaining act, "A Bit of Vaudeville," and Foster and Foster, in "The Volunteer Organist," received a good measure of applause for their comedy and musical numbers. They are good musicians. Others on the bill were: The Ferende May Trio, instrumentalists and paper manipulators; Golden and Hughes, in a rural comedy sketch; and Vern, a comedian. Lambert and Pierce, black face singers and dancers.

INTERNATIONAL (A. G. Flourney, mgr.).—The bill for the week consisted of Rose and Lemon in a bicycle act; the Three Bounding Gordons, acrobats; Brothers Bonta and Bontell, musical comedians; and Ray Russell, vocalist and dancer, and Heath, comedians; Ray Raymond, vocalist. Business continues good.

SID. J. EUSON'S (Sid. J. Euson, mgr.).—The stock company presented two burlesques, "Jolly Voyagers" and "Skylarking." The olio was one of the best seen here. La Belle Atlanta, who is a beautiful young woman, made a hit. Her act was similar to that of Charlatan. Damm Brothers, acrobats; Fay, Cooley and Fay, comedians; Sylvester, Jones and Pringle, vocalists; Hart and Dillon, musicians, completed the excellent bill.

FOLLY (John Fennessy, mgr.).—Relly & Woods Co. was the offering at this theatre. The company was capable one but the burlesques contained nothing especially diverting. Pat Relly and Ada Lorraine headed the company.

TROADERO.—The High Rollers Burlesque Company presented the usual burlesque and variety acts at this State street theatre.

FRANK WIESBERG.

#### Pittsburg, Pa.

GRAND (Harry Davis, mgr.).—This bill is a very strong one, and Paul Conchas is the headliner. Really, Conchas presents the greatest heavy juggling act that has ever been seen at the Grand, and his assistant furnishes the necessary comedy. The Webb-Romly Troupe of acrobats and equilibrista do a fascinating turn, many of its features being new to Pittsburg. Mr. and Mrs. Sidney Drew present their old sketch "When Two Hearts Were Won" in their usual acceptable manner. Frank and Jen Latona have a good musical act. The girl's piano playing and beautiful voice made a strong impression. Mayme Remington's songs do not create much interest, but she makes good in the dances with her pickaninies. Woodward's animals, especially the bicycle-riding monkey, make a decided hit. Joe Flynn has a bunch of funny sayings and bright parodies. The Gardinew Sisters are good dancers. The Orpheum Comedy Four have a first-class singing and comedy act. Delmore Brothers jump around in barrels and Durdine's "The Great Race" is a favorite. Vera King's work is clever and her facial expression reminds one of May Irwin. Harry Brown illustrates his songs with colored cartoons, and the cinematograph ends the bill with unusually fine pictures. Big business.—GAYETY (James E. Orr, Mgr.).—M. M. Thelma's "Wine,

Woman and Song" organization is pleasing large audiences. The farces are labelled "A Day at Niagara Falls" and "Fun in the Subway," and afford good comedy chances to Samuel S. Howe, Charles Raymond, Bob Scott, Oscar Fredericks, Sam Leibert, William Fredericks, Marie Lamour, Jessie Burns, Nettie Clayton and Bonita, while a rather snappy and well-dressed act, Sam Hodge, Sam Hodge and Howie and Scott, "The Real Hebrews," who wrote the burlesques, makes lots of fun with his Jew impersonations. The olio is an exceedingly good one. Frank D. Bryan's beautiful "Peace Congress Girls" act the house wild with patriotic appreciation, which gives Frank a chance to spring his kinship politics for the preservation of the old "Constitution." "Bonita," the clever cown singer, and her clever pickaninies made such a hit that she also had to respond with a speech. Raymond and Clayton have a pleasing singing and talking act. Frederick Brothers and Burns make a hit with their excellent musical turn, and Howe and Scott rub it in with a few specialty songs. ACADREMY (H. Williams, Jr., Mgr.).—The "Washington Society Girls" company, which makes its first Pittsburg appearance, will be a welcome visitor so long as it adheres to the present standard. The farces are entitled "Oh! What Joy!" and "Krausmeyer's Alley." In which Charles Johnson, Dave Martin, William Williams, in his sketch "East Side Life," who made the hit of the show; Lyotette Sisters, singing comedienne, and Ab Ling Foo, an Oriental conjurer, acceptably filled out the bill of specialties. The whole show went with a rush.

NOTES.—The title of the current attraction at the Gayety, "Wine, Woman and Song," has probably kept away part of the high-class clientele that Manager Orr has advanced methods and insistence on at least fairly a clean show has built up for that house. The Gayety now enjoys the patronage of playgoers who a year or so ago would have been shocked at the idea of attending regular burlesque performances, and it is up to the managers of those attractions to take care of their patrons.—Harry Davis cannot be accused of furnishing dingy and out-of-date settings at the Grand. Some of the scenery used can really be looking. This is appreciated alike by the performers and the audiences. MME. PITT.

#### Baltimore, Md.

MARYLAND (F. C. Schanberger, res. mgr.).—Week 22. The largest company in numbers and one of the best in quality of its bill has been selected for this week's program at Kerner's palace, the headlines being the "Military Octette and Girl with the Baton," composed of eight musicians and two pretty girls as pages. The band is led by John S. Lelcke, the former Klittes cornet soloist. The Crane Brothers scored as the Mudtown Minstrels, followed by O'Brien and Havel, in their sketch, "Ticks and Clicks." Mr. and Mrs. Lucier amused in their eccentric comedy act, "A Rural Romeo," the Four Colonies, whirlwind dancers, and the Five Juggling Mowatts, also made good, while the Elinore Sisters, in an amusing specialty, kept the audience in a continual uproar of laughter, the cinematograph, mentioned in the previous column, showed to crowded houses. Next week—Henry and Alice Taylor, Alice Pierce, Louis Simon & Co., the Avon Comedy Four, Burton and Brooks, Luigi Del Oro and the cinematograph.—MONTMANTAL (Joseph Kerner, res. mgr.).—Week 22. Fennessy's Star Show Girls are playing to large houses, opening with a musical farce called "Deserters at Large," followed by an olio, although good, is not new, and comprises W. J. Carney and Flora Wagner, singers and dancers; Thomas Nolan and Cora White, in a sketch, "Looking for a Record," the Treador Trio, Victor Vamont, Marie Croix and Charles Nichols are seen in Junie McCree's old time "Pop Flend Heli," and Ten Brooks, in "The Standard," their musical farce, "Professor Schmalz's Academy," seen last season at the Maryland. The performance concludes with the one act comedy, "The Athletic Girls," in which the entire company takes part. Introducing all the new catchy songs. Taken as a whole the Star Show Girls Company compares favorably with the balance of the STANDARD. The companies of the Columbia Circuit who have no opposition house at present, but in a couple of weeks at furthest the new Gaiety Theatre will be open and it will then be up to the Kerner Amusement Company to make some much needed improvements, which will no doubt be attended to during the summer recess. MILTON.

#### Cincinnati, O.

COLUMBIA (M. C. Anderson, mgr.).—Franz Ebert & Co., Lilliputian comedians, good; Thos. J. Keogh & Co., in "How He Won Her," hit; DeWitt, Burns and Torrence in "The Awakening of Toys," great hit; Elizabeth Murray, songs and monologue, great hit; Miss Murrays, great cown walk, is probably the best of its kind on the vaudeville stage; Milani Trio, musicians and singers, hit; Miss Georgia Lewis, whistler, hit; Linden Beckwith, singing portrait, hit; the hazardous circle, Tom Eck's sensational bicycle act, performed by Lillian Chick, great hit; bill above the average. Crowded houses.—STANDARD (Chas. M. Arnold, mgr.).—The World Beaters' Co. The performance began with the burlesque "Jolly Old Sports," and concluded with another burlesque, "All at Sea." Both burlesques hits. In the olio were Robannon and Corey, introducing their illuminated grotto, hit; McFarland and McDonald, acrobats, hit; Quigg, Edwards and Nickerson, musical act, great hit; Miss Murrays, great hit; Jerome and Morrison, "The Ginger Girls," great hit; extra attraction, Philadelphia Jack O'Brien, great hit. Show good; packed houses. WALNUT (M. C. Anderson, mgr.).—Primrose Minstrels. The performance began with "Mammie's Watermelon Parties," and "Dudes and Dudes," in "The Great Race." In the olio were Eddie Horan, Ed Mazzer, Emille Subers. The voices of the company were excellent. The all-over shower clog and drill of cadets made a big hit. Emille Suber, comedian, great hit. George Primrose's solo dance, great hit. The scenic ef-

fects were elaborate. PEOPLE'S (Hubert Heuch and Jas. B. Fennessy, mgrs.).—"The Utopians." The performance began with the burlesque, "Mixed, Muddled and Fixed." Very poor. The closing burlesque, "Hotel Ups and Downs," poorer than the opening burlesque. In the olio were Stanley and Scanton, musical act, fair; Joe Madigan and John W. Jones, Irish comedians, poor; Larry Smith and Mamie Champlain, fair; the two Ashtons, jugglers and club swingers, fair; the Irving Trio, fair; the Great Lind, female impersonator, great hit. Next week Parisian Belles Extravaganza Co., with Terry McGovern as extra attraction. H. HESS.

#### Cleveland, O.

KEITH'S (H. A. Daniels, mgr.).—Week of 22. "Sam Watson's Farmyard" was the hit of this week's bill. John and Harry Dillon, with their unique manner and amusing parodies, got plenty of hands and deserved them. Barney Fagan and Henrietta Hyron, singing, dancing and lighting change act, was very good. Cella Bole, violinist and xylophonist, should reverse her title. She dressed well and played the latter instrument well. Parros Bros., European head and hand balancers, have a good act and it held the audience. Lillian Le Roy, "The Little Girl with the Big Voice," sang fairly well, but did not take. Mr. and Mrs. Edward Esmond, in their sketch, "In Alaska," were very tiresome. Bedford and Winchester, Cleveland boys who juggle and roll hoops, were not half bad. Kinetograph. House always full. Week of 29.—Howard's Poles, Tom Ryan and Mary Richfield, Charles Kenra, Clifford and Burke.—LYRIC (E. R. Lang, mgr.).—Matsunoto's Japanese Troupe head the bill and deserve the place. The Backstage State Quartette present their initial performance this week and are very good. This quartette is composed of four Cleveland boys and will no doubt make good. Dixon, Burt and Leon, comedy acrobats, are only fair; Musical Nalon, good. Massey and Kramer, singers and clarinet players, fair. Pictures.—EMPIRE (Chas. W. Benninger, mgr.).—Bob Manchester's "Vanity Fair," with a fair chorus of shapely girls and two poor comedians; John Conley and Harry Ward, in burlesques, entitled "On the Fall River Line" and "The Female Drummers." The olio is above the average, consisting of Tokio, Japanese slack wire performer, good; Ward and Raymond, singing and dancing, fair; Reed and Shaw, gymnasts, very good; the Wang-doodle Four, colored quartette, get plenty of laughs. The feature for this week is the Philadelphia (fake) pictures of the Fitz-O'Brien fight. Week of 29.—Thil. Sheridan New City Sports. C. A. B.

#### Minneapolis, Minn.

ORPHEUM (Martin Beck, gen. mgr.).—High-class variety has about its own way this week at the Orpheum. The Brigadiers have started off with a good business. The specialties in this company are good. First is the Buford Sisters, good song and dance artists; Lester and Moore, in interesting specialties; the Three Kuhs, singers and players on musical instruments, are good; the Four Prentices do a wonderful acrobatic act, while Frank E. McNish and Ed. Whitehead make a good talking and dancing act. The show closes with Edmund Hayes and Miss Adele Palmer in the "Wise Guy." This act made Mr. Hayes famous in vaudeville theatres, and when the curtain drops the audience is in a roar of laughter.—FAM-ILY (Geo. Dunbar, mgr.).—Good show and good business. The headline act, "The Heavens and Hell," a refined singing and dancing duo, are good. J. Martyne is a good mimic; Laura Rich, character comedian and change artist, has a fair act; Heese Bros. are good acrobats; Sig. Gullmetto, the clown, performed clever tricks on the swinging wire. The cinematograph with interesting views, close the show. W. H. SPINTER.

#### Pottertown, Pa.

AUDITORIUM (Amie & Kinney, Mgrs.).—Week of Jan. 22 show far above the average. Miss Eitz-Hylands, piano manipulator, one of the best ever heard here. Kelley and La Bell, comedians, singers and dancers, were favorites. Adams and Drew, singing and talking comedians, made a hit and carried the house. Young and Brooks, refined musical act, scored one of the big hits of the bill. Al and Broder, illustrated songs, was a favorite. Melan's Performing Dogs head the bill for the week. The show concludes with very funny moving pictures. Business excellent.—GRAND OPERA HOUSE (Edward Moza, Lessee, Louis H. Baker, Mgr.).—Jan. 22-24, Murray Ferguson, Alma Dapree and company, musical comedy sketch, "Training a Husbard." The sketch was a favorite. The Holdsworths, novelty jugglers, singers and dancers, made a hit. Hugh Johns, baseball equilibrist, was liked. Fitzgerald and Trainer, comedians, singers and dancers, won favor. James Irwin, head balancing trapeze artist, very good. Thomas R. Miller, illustrated songs, still holds good as a favorite. The show concludes with the cinematograph. Business good.—25-27, Amie May Abbott, "The Little Gorgophone Magnet"; Dr. Bruce Miller and the pneumonist, a marvelous musical invention; Bobby Sr. and Bobby Jr.; Tom Moore, world's greatest cown shooter; Phillips and Gordon, comedy sketch; illustrated songs, cinematograph. J. H. WITZENKORN.

#### Trenton, N. J.

TRENT (Ed Benton, mgr.).—The bill for week of 22 pleased. Clayton White and Marie Stuart in their one-act comedy "Paris," easily carried off first honors, Miss Stuart being a great favorite here, and securing an encore on her appearance. Avery and Hart in their singing and dancing sketch scored a big hit; Edgar Allen and Emile La Croix Co. in a playlet, "The Victim," fair hit; the comedy being put, the fencing being their only redeeming feature in the act. "The Girl in the Clouds," a novel singing and instrumental act, pleased and received numerous encores. Augusta Glose, in an original musical monologue, pleased, her rendering of the "Four Ages" being good. Puss and Wynny, singing and dancing, made a fair hit. Lawson and Naxon in their cown and bag punning act, went fairly well. Mr. Lawson's trick riding being good. The show concluding with the biograph. Business fair. Next week's bill, Rod Raven Cassen, W. H. Marcant & Co., Willis and Hadden, Bessie Gilbert.

#### Trenton, N. J.

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Five Columbian, Hoey and Lee, J. C. Nugent & Co. and biograph. **STATE ST.** (F. B. Shalters, mgr.)—New York Stars, burlesque, 18, 19, 20, in "A Day at Niagara Falls" and "Fun in the Subways," both burlesques, pleased. In the oleo Raymond and Clayton, fair act; Fredericks Bros. and Burns, in their musical act scored big; Bonita and her Cuban and African midgets, made good; Howe and Scott, two real Hebrews, being the knockout in the show. Business big.

F. G. FISHER.

Denver, Col.  
(By Telegraph.)

**ORPHEUM** (Martin Beck, gen. man.)—Lugl Rossi and his musical horse Enhr, was one of the attractions and made a much better impression than the important animal act. The horse is unusually intelligent, the act is well set up and is worked without unnecessary delay. It made a real hit. Hirskey, Bergere & Co. are seen in "He, She and He," which is one of Will Cressey's worst efforts. The sketch is talky and uninteresting, and the only merit lies in the acting, which is a little better than fair. There are four recall but no hit. Clayton Kennedy and Mattie Rooney in "The Happy Medium," was one of the few passably good acts on a bill of less than average merit. In consequence they went well and scored a hit at the curtain close. Dooley, Brenner and Rose as "The clubman and the dancing girls," got through largely on the strength of Dooley's supreme nerve. He convinced the audience that he was better than he was, and as a result secured a curtain call and repaid with buncos. The Sisters Pearl and Diamant in Spanish dances, offered a lot of costumes in poor taste. As individuals they are good dancers, but the team work was poor and the effect was unconvincing. Kieko and Fravel, vocalists, were lamentably weak. Their voices are worn and their bad singing was made still worse by poor taste in selections. The "Count" de Butz and brother, billed as Parisian cyclists, were the best act on the bill, and the best cycle act seen here in a very long time. Not only did they win popular approval, but they deserved it, which sometimes is a very different thing. They did a big business in spite of a poor bill. **NOVELTY**.—The Five Lovelands are the best at the Novelty this week. The Diamond Comedy Four also deserve notice. They are both "dimer" headliners, but they are good. There is a good bill at the Crystal, with no important names, at the Orpheum next week the Orpheum Road Show will be the attraction, when good entertainment is promised.

JAMES R. NOLAND.

Troy, N. Y.

**PROCTOR'S** (W. H. Graham, res. mgr.)—Good business 23-27. A bill of exceptional excellence is offered this week. The Three Meters give a clever performance on the wire, and Warner in "Babe of the Jungle," the best sketch team yet seen here. Foster and his dog Mike, a wonderful exhibition, almost human. Cogan and Bancroft comedy acrobats, are pleasing. Girard and Gardiner in a laugh provoking sketch entitled "Booley and the Diamond," are good. Gail and Harris in their comedy and acrobatic sketch, "My Brother John," fair. Polk and Treak are both graceful and artistic in their hand to hand balancing. Martha Briggs, comedienne, in lot of up-to-date material, concluding with an excellent set of motion pictures. **ROYAL** (E. M. Beck, res. mgr.)—Business fair 22. New York Star, aggregation of burlesquers, played to two big houses yesterday, and will be seen the balance of the week in two funny burlesques, "Papa's Conchman" and "Easy Doast." The olio consists of the following artists: Majestic Musical Four, Faust Trio in novelty sketch entitled "The Haunted Mill." Raymond and Clark, rapid conversationalists, liberally applauded; Lottie Freeman, as the Mechanical Doll, applauded; Campbell and Canfield, Irish comedians, well received; Catherine Taylor, soloist, very good. Coming—29 Feb. 3, Golden Crook.

J. J. MALLEY.

Washington, D. C.

**CHASE'S** (H. W. De Witte, mgr.)—A fair bill with several foreign features. It is the offering of the week. John C. Rice and Sally sketch that is full of real humor, were well received. Harry Tate, in a burlesque on "Motoring," a very unique, clever turn. Daisy Harcourt, direct from the Tivoli, London (according to the program), is the real hit of the bill. She sings several catchy songs and the act as a whole is real pleasing. In a refreshing change, Harry Hawkins is telling the same old stories; he has a couple of songs that make a hit. The Magnani Family gave a clever musical turn. Caprice, Lynn and Fay, three girls, very good singing and dancing act. De Koe Trio, acrobats, introduced some feats in head to head balancing. The motion pictures were short, but good. Business fair.

**KERNAN'S** (Eugene Kernan, mgr.)—Fulton's Jolly Grass Widows Company playing to good houses the entire week, is going some, but they are giving a rattling good show, and you certainly get your money's worth if you only go to see the shapely couples, which is one of the best drilled companies on the wires. The olio, although short, is very good. Pinard and Walters, musical team; Thompson and Lawrence, singing comedians, and Rush and Gordon, grotesque comedians. Rath Vincent scored a big hit in a clever dancing doll stunt. "THE MAN IN BLACK."

Reading, Pa.

Harry Bryant's Big Extravaganza Company made a successful run of a week at the New Bijou Theatre and a big hit. Managers Updegraff and Brownell, lessees of this popular playhouse, are to be congratulated upon the strong attractions provided for the burlesque loving public. **Mr. Bryant**, this season, has made a very careful selection of his people. Barnum, in a pot-pourri of juggling, has a great act. The Garrity Sisters appeared in a par excellence singing and dancing act. The Bush-De Vere trio offered a musical illustrated novelty, which evoked great applause and they will ever be welcome visitors here. The York Comedy Four, consisting of Messrs. O'Brien, Adams, Wells and De Croft, in singing specialties. George X. Wilson, as billed by Canille de Monville, in a comedy playlet, styled "A Thanksgiving Eve," furnished splendid entertainment. The company played to

large houses and the performance altogether was a very clever one.—Vaudeville features at the Orpheum continue to make this playhouse as popular as ever. Big acts direct from Keith's are brought here with each change of bill, and are meeting with great favor. The Bard Bros., whose home is in this city, astonished their townsmen with their difficult acrobatic feats. The Lutz Bros., armless wonders, in a musical and novel act, proved a strong attraction.

Wilmington, Del.

**GARRICK** (W. L. Dockstader, prop. and mgr.)—Finest business in history of the house, 22. Archie Boyd & Co., in a playlet entitled "After Many Years," have first place, and Mr. Boyd, in a familiar farmer part, pleases the most exacting critics. Burke, Larue and the Lukey Boys fill second place, described in New Acts. Lutz Bros. score very heavily in the novel act. Jack Mason's Society Girls, pleasing. Victoria Parker's Dogs are retained from last week and are conceded to be the finest act of the kind here this season. General Henry Willie and troupe of holes full of comedy. Cabana, European juggler, good. Wood and Berry, dancers and singers, good. Willet Charters, balladist, fair. Kinetrograph. **NOTES**.—Mr. Harry Sherwood, a Wilmington boy, joined Al. Fields' Minstrels as tenor soloist. He has best wishes for success.—Alfred O'Connor, a local boy, with "Simple Simon Stupid," sang in a local church last Sunday and met his old friends.—Sidney Green, also a local boy, has returned from the West, where he has been burlesquing as a Hebrew delineator, reports great success and will try vaudeville.—Charles Elliott, familiarly known as "Red," reports success with Fay Templeton in "45 Minutes from Broadway." **SPOT**.

New Orleans, La.

**ORPHEUM** (Martin Beck, gen. mgr.)—Marshall P. Wilde in the "piece de resistance" for week 22. He has some funny stories and tells them in his own peculiar way. Galbreath and Farrell are piano players and singers. Their rendition of "Nobody" was the best thing in their act. World Comedy Four are rough-house performers. With some clever business their act would go better. Mr. and Mrs. Alfred Keler, are offering a sketch, called "Brewing Trouble," that is somewhat draggy. When Marian Garson drops some of her mannerisms she will be much better than a lot of these so-called prima donnas. The Hengler Sisters are "pionettes" of marked ability. They should cut their slinging and do a straight dancing act. Finlay and Burke are fair. Business is big. Bill week 29 includes Salerno, Mignonette Kohn, Galette's Monkeys, Tourists' Trio, Edsall and Forbes, Lavinia De Witt and Dixon and Fields. **GREENWALL** (Henry Greenwall, mgr.)—The "European Sensations," who opened 21st, are the "best bunch of performers that have played the town this season and do not deserve comment. S. R. O. prevails on Sunday with fair houses during the week. Al. Reeves Beauty Show, 28th.

SAMUELS.

Waterbury, Conn.

**JACQUES** (J. W. Fitzpatrick, mgr.)—The bill at this house was not up to the average. The headliner, Samson, Sing Hippo, "The Little Black Man," made a hit, as did Shuman and DeForest in their skit, "The Fall of Port Arthur." This last act closed the show, and was one of the pronounced hits of the bill. Another act which made good, though seen here before, was Mr. and Mrs. Gardner Crane in "A Yankee's Love for Dixie." Mitchell and Marron, the Two Men Minstrels, seem content to let their former act. It would go better if polished up to date hit. Miss Ethel Antoinette depended on "kidding" certain persons in the audience for "kind applause." Her songs were old, and she can't sing them. Pierce and Opp who recently broke into this business can sing, and should confine themselves to this more than to their days as vaudeville acts. Both members of the team are also clever dancers. They will make good. Baker and Robinson took the place of Musical Simpson on the bill. The female member of the team carries the act with her contortion work. The electrograph closed the show with some interesting films. **NOTES**.—Fred Lutz leaves Feb. 13 to join the Barnum show for next season. He will be seen with the Three Marvels.

ARTHUR H. McKECHNIE.

Louisville, Ky.

**HOPKINS** (Wm. Releham, Res. Mgr.)—This week's bill is headed by Tony Wilson and Heloise, in a bounding mad act, very good and a hit, too. Charles Leonard Fletcher presents a very interesting study from Dickens' works that meets with well earned success. Amoral Sisters, in a juggling and trapeze act, score strongly. Bruno and Russell, in a melange of comedy and music, share well with their unique offering. Dorla Trio, excellent singers. Bryant and Saville have the same old musical act. Cameron and Flanagan only fair. **BTKINGHAM** (Whallen Bros., Props. and Mgrs.)—John Grieves, Parisian Belles are "ringing" in a good show here this week, presenting two burlesques, "The Sultan's Wives" and "The Girl From Manila," which serve to introduce as principals Sam J. Adams, Clara Cole, Harry Sutton, Maurice Burns, La Belle Marie and Edward Morris. The olio names Sutton and Sutton in one of the best acrobatic acts seen here. In this house, Burios and Morris, Celtic humor, laughable. Mound City Quartette, very good singers. Thompson Sisters, singers and dancers, fair. La Belle Marie, disarming wire act, proves a pleasing novelty. Next, Utopians. **ARTHUR STUART**.

Providence, R. I.

**KEITH'S**.—House not filled to usual capacity. Headliner Kitahabaz, Japanese, first time here, good, but not deserving of that honor. The Kaufman Troupe, good. Headliner, in place, Frank Gardiner and Lottie Vincent, in a sketch, are well suited; Matthews and Ashley deserve as much praise as any one on the bill this week; Charlotte Guyer George, contralto; Nick Long and Idaline Loton, very clever. Next, Pat Rooney and Marion Bent, with act same as usual, with Carroll Johnson, Polka Jugglers. Harry Joston, singing comedian; Paul Frederick, slack wire performer, closing with a few new films of Keith's moving pictures.

**WESTMINSTER** (G. B. Batchelor, mgr.)—Kice and Barton's company opened to a fair house the first night, who are a drawing card themselves in the burlesque line. Opening the second night at "Coney Island," very tame. The olio consisted of Bert Baker, in an Irish character, which made a hit; Bertha A. Hollenber, soprano, has talent good enough for the house; Samuel Monahan and Nolan, minstrel sketch; Benzelia and La Rue, acrobatic act, and Goldsmith and Floppee, xylophonists. **BENTON**.

Toronto, Canada.

**SHEA'S** (J. Shea, res. mgr.)—This popular family resort reopened 22, and capacity business was the rule all week. Valerie Bergere and company, in a one-act "Carmen," was the headliner and made good. They carry their own scenery. Seymour and Hill scored in an acrobatic comedy turn, the Auberts are the candy as whirlwind dancers; Howard's Ponies and Dogs are well trained; Quinn and Keller Mack give a funny duologue. "The Travelling Dentist," "Piccolo Midgets" should have a new act, the present one is getting moth-eaten. New pictures in the kinetrograph wound up the bill. Mr. Will Thigle is the well-known and popular treasurer of Shea's and he has a host of friends here.—The Merry Maidens Company are up to the average and the Star did well during the week. "The Maiden and the Mule," in three acts, made three hits. George Johnson, Albert Terrell, Charles Van, Billy Spencer, Sam Rice, Patti Carney, Agnes Mahar, and Fanny Vasi were the leaders. The chorus is a good one and the costumes varied and handsome. Next, The New Century Girls. **HARTLEY**.

Albany, N. Y.

**PROCTOR'S** (Howard Graham, res. mgr.)—Week of 22. Crowded houses. Lee Harrison, with his monologue, is good. His song "Albany," a parody on "Tammam," is being well received. Ward and Curran, in "The Terrible Judge," good; Watson, Hutchings and Edwards in a sketch entitled "The Vaudeville Exchange," are making a hit. Mazur and Mazette are good in their acrobatic turn; Mazur has an excellent tramp make-up. Probst is a very clever whistler, and the audience enjoyed him. Kurtiss and Busse's toy terriers are good. Daly and Devere in their comedy sketch, "The Janitress," took well. Larkins and Patterson, colored entertainers were good. Closed with moving pictures, which were enjoyed. Coming week of 29, The Great Azra, sensational juggler; Millman Trio, high wire artists, and others. **GAITY** (H. B. Nichols, mgr.)—Week of 22. Good business. The "Golden Crook" is giving the patrons of this house a fairly good show this week. There is a varied amount of snap and ginger to please the most critical. **MARTEL**.

Newark, N. J.

**PROCTOR'S** (R. C. Stewart, Res. Mgr.)—Bill week of 22 included Ed. Thompson's elephants. Great hit with somewhat elephant. Ed F. Bernard, ventriloquist, strong hit. Edna Luby big hit with her "Katie Barry" imitation. Asra, juggler and billiard table manipulator, fair. Bros. Durant's burlesque alrship, big hit. Wood & Ray's "Roman Travesty," fair. Hanson & James, colored entertainers, spoil an otherwise good programme. Motion pictures. Next week—Paul Clavevall, Genaro & Bailey Co., Frances Gerard, May Leon, motion pictures. Note—Return to popular **WALDMAN'S** (W. S. Clark, mgr.)—Week 22, Rose Sydell's London Belles hold the boards with a burlesque called "Dazzling Nancy," and an olio that includes Vera Hearte, McCall Trio, Weston Sisters, Campbell and Cas, Mack, Bijou Comedy Trio and the great Belyea Show, closed with some fake pictures of the Fitzalmon-O'Brien fight. Fitz's impersonator was bald headed, which was his only claim to "Lanky Bob's" likeness. Next week, The Ron Tons. **"OBSERVARE."**

Yonkers, N. Y.

**DORIC** (Henry Myers, mgr.)—A very good program was given this week. Felix Barry and Barry, in "The Boy Next Door," headed the bill, and their act went very strongly, their comedy being very good and Mr. Felix's acrobatic work was excellent. George and May Woodward gave very pleasing rural sketch. The Trillers showed some good pictures made out of old rag. Earl Ryane sings sweetly, but her voice is hardly strong enough, although very sweet. The Smelly-Arthur Sketch Club in their one-act play, "The Little Mother," feature two boys who make good; the sketch itself went well. Swift and Buckley have more comedy than music, although they are billed as musical comedy. Their comedy good, however, and the act went strong. Toledo and Price went strong. Mr. Toledo is a good contortionist and Miss Price a clever acrobat. Maxwell and Le Roy singing act, good. The Dorische showed some good pictures. Business good. **ELZIE**.

Omaha, Neb.

**ORPHEUM** (Martin Beck, Gen. Mgr.)—Lillian Burkhardt is scoring heavily this week in "A Stronuous Daisy," a clever act by Anna S. Richardson, a former Omaha newspaper woman. Her support, however, is hardly up to her own abilities. The Wilson Trio, Frank, Eva and Joe, is the next best drawing card on the bill. In a burlesque sketch. The other acts for the week, which are mediocre, are Lacy and Lander in "The Fool's Errand"; the Arcaris, in a knife-throwing stunt; Grace Jackson, who sings pleasingly and wears a hat remarkably; the Esmeralda Sisters and their four flower girls in a dainty dancing turn, and Freydo Brothers, who have a good equilibrist turn. Business is continuing excellent. The bill for the week beginning Jan. 28 is as follows: Kloss Sisters, Barnold's Dogs, Monkeys and Cats, Juggling Normans, J. A. Murphy and Eloise Willard, McCue and Cahill, A. Carleton, Welch and Maitland and the Kinodrome. **HENRY WOOD**.

Fort Worth, Tex.

**MAJESTIC** (Chas. R. Fisher, res. mgr.)—Week of 19th. Madame Emmy and her trained fox terriers made a hit. Cal and Kit Caran in a comedy his rifle shooting from the slack wire. Wm. Davis

& Co. in "Daniel and His Lion," were well received. Howey and Leslie, dancing and impersonations, were pleasing, especially Miss Leslie's impersonation of a country girl. Others were Margaret Summum, a songstress; The Wiltons, singing, dancing and talking; illustrated songs and "The Gordon Bennett Automobile Race" by the kinetrograph. Week of 22, Miles McCarthy & Co., "A Race Tout's Dream"; Martha Fiorbelle's lions and tigers; Musical Goodman, Leo and Munroe, Lily Sevelle and Julius Marx, "The Lady and the Tiger"; Laura Burt, illustrated songs and motion pictures. Note.—On account of his refusing to appear on the bill in Houston with some members of the bill, Harry Corson Clark has been cancelled from his subsequent dates with the Majestic circuit. **"TAIRANT."**

Utica, N. Y.

**ORPHEUM** (E. L. Koneke, Res. Mgr.)—For week of Jan. 22 Abdul Kader and his three wives, who head this week's bill, do some rapid painting in oil. Dixie Seneraders, a sextette of colored singers and dancers, took the audience by storm. No better colored troupe has visited this theatre. Stuart Barnes, the "Beau Brummel" of comedians, is one of the best seen here in a long time. World and Kingston form a team that will be a feature on any bill in which they appear. The Three Roses are skilled musicians, and these young ladies were all at work for numbering scores. Theo and Camille La sue do a pretty gramatic act in which the former does some wonderful twisting. Miles and Raymond had the audiences in hearty laughter from start to finish with their act "Baby in the Cradle." Kinetrograph pictures of the comedy sort concluded the bill.

Springfield, Ohio.

The show here this week is all O. K. and pleasing. One of the features of the excellent bill at the Orpheum Theatre this week is Woodford and Marlboro in a refined playlet called "A Timely Lesson." The lady member of the team in her representation of a drunken wife made a hit. Another very good turn on the bill is Little Miss Margerie Barrett. This little lady gives some very clever imitations of Eva Tanguay and George Cohan. Carro and Carro, comedy acrobats, do a very good turn and away from the ordinary run of that kind of acts. F. Daly Burgess, with his dog Fluegan, is making a hit, by doing a new recitation of his own composition which pleases. Al D. Weston sings "Would You Care." The song and the illustrations are unusually fine. The moving picture is "The Horse Thief," closing a very good bill. Big business. **F. D. B.**

Schenectady, N. Y.

**MOHAWK** (Jos. Weber, res. mgr.)—Week of 22. Good business continues. Irene Franklin, singing comedienne, was well received. Delmore and Onelda, with their perch act, were pleasing. Dorsch and Russell, a musical team, were very entertaining. Schubert Quartette of New York were fair; Rialta, with her mirror dances, was good. Winton C. Kelly, "The Virginia Judge," was excellent. Red Raven Cadets were a fair. Closed with motion pictures. Coming, week of 29, Girl in the Clouds; 5, Dixie Seneraders, Dixon, Bowers and Dixon, Kurtiss and Bussee, Marie Laurent, James and Ella Dunn, Howard Brothers. **MARTEL**.

Wichita, Kan.

**BIJOU** (Carl E. Olson, mgr.)—One of the best shows since its opening, 15-20. S. R. O. sign every night and large matinees. Charles Dryden, novelty juggler, is clean and pleasing. The best thing he does is juggling a barrel with one foot. Illustrated song was well sung by E. G. Oleson. Irene, a little 12-year-old miss, did a serpentine dance very cleverly. Wheeler, of the Wheeler Wilson Trio here last week, did a rube act that had Jennings and Jewell, well known German comedians, got their share of applause with their funny jokes and songs. Show closed with **BIJOU**; subjects, Picnic Disturber and Serenade. **LYRIC**.—Had good bill and fair business.

A. C. RACE.

Lynn, Mass.

**AUDITORIUM** (Harry Katzes, mgr.)—Week of 22, the Rossow Midgets made a hit on account of their small stature. Burke and Dempsey, conversationalists, good offering. Eckhoff and Gordon, comedy musical act, fairly good; Harper, Desmond and Burrows, colored singers and dancers, well liked; Violet Black & Co. offered a sketch "The West Point Cadet." The act was bad, very bad. The action was slow and the players poor. Charlie Rossow, one of the midgets filled in, and spoiled the effect of the later act. Chalk Saunders in a chalk talk took well. Good houses to a rather poor bill. Note.—Charles Alpine, property man at the Auditorium, has resigned to enter vaudeville with his trained dog.

Lawrence, Mass.

**COLONIAL** (H. Fred Lees, mgr.)—Bill week 22, Sidney Deane, Frank Willing, George Rolland and Fred Jarvis, as Sidney Deane and Company, present the vocal novelty, "Christmas on Blackwell's Island," very good. Clifton Crawford, monologue, very clever. Waterbury Bros. and Tenny, in musical comedy, good act. Belle Stone and her mysterious sphere, interested. Reata Winfield, Volio, virtuoso, a winner. Solomon H. lightning calculator, makes good. Orville and Frank, equilibristas and neuters, got good hand. Coming week 29, Hungarian Boys' Band, 50 musicians; Shean and Warren, in comedy, "Quo Vadis Upside Down," and James-J. Morton, a fellow of infinite jest. **A. B. C.**

Saginaw, Mich.

**JEFFER'S** (Marks and Ely, mgrs.)—The continuous performance for evenings has proven a very successful venture and the plan of giving performances at 7:30 and again at 9 o'clock each evening will be continued. Josephine Gossman and her "picks" head a good bill this week. Other acts offered are Marcus and Adele, novelty roller skaters; John and Carrie Mack, Mary Madden, com. shorter; George Westford, illustrated songs; R. J. Riley and Alice Lavigne, and the



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New Bedford, Mass.

HATHAWAY'S (T. B. Baylies, mgr.).—S. R. O. this week, as per usual. "In the Sunny South" the principal number, best all-around colored singing and dancing act yet seen at Hathaway's. "A Daughter of the Gods," one-act fantasy, presented by Godfrey and Henderson, clever sketch, well acted. Maxsmith Duo, good balancing and acrobatic work. Dixon and Holmes, singing and character comedians, fair. "The Girl Behind the Drums," novelty musical act, goes well. Billy Van, the minstrel man, generally funny, occasionally raw. Carlisle's dogs and ponies, vignette. KNOT.

Syracuse, N. Y.

GRAND OPERA HOUSE (C. H. Pinner, mgr.).—The bill offered this week is fair. Kennedy and Inatelli, jugglers, were fair. Otto Bros., singing and dancing, were good, but their dialect was bad. J. K. Hutchinson and company. In a sketch, "The Idol Smasher," were not liked. Tyoo and Jerman took well. August Von Blene, with his "relo," was received with great applause. Sydney Grant, same old gags and imitations. Wilton Bros. did some very clever tricks on the horizontal bars. Some good moving pictures were shown this week. Coming—The Mysterious Zanzibis. Rice and Cohan, Dillon Brothers and others. SAM FREEMAN.

Gloversville, N. Y.

FAMILY (P. P. Craft, res. mgr.).—Week of 22: Kinball and Donovan, banjoists, display an accurate knowledge of their instruments; Eleanor Blanchard, rather coarse, but pleased; Chas. H. Boyle and Hattie Sims McCarthy presented a fair-

ly clever comedy sketch, entitled "On the Plains." Sokichi Kuzonaka, a Japanese baritone, will pass in a crowd; Winscherman's Bears, the headliner, is the best act in the animal line ever seen here. The motion pictures, very good. THE AISLE-SEAT FIEND.

Los Angeles, Cal.

ORPHEUM (Martin Beck, gen. mgr.). The Orpheum road show opened its second week Jan. 8, playing capacity business all the time, including matinees every day excepting Mondays. For this week it is augmented by Edwards Davis and his company in his own two scene tragedy, "The Unmasking." (See New Acts.) R. BARTLETT.

Santa Cruz, Cal.

UNIQUE (Mrs. C. W. Alisky, mgr.).—Presents an exceptionally fine bill 15, which includes The Garrets, hand to hand balancing, good; Manvra, "The Lone Hatterton," contortionist, very good; Josh Drango, late of Al Fields' minstrels, acrobatic wooden shoe dancer, good; Dayton Sisters, good singing and dancing; George King, illustrated song, went good; bioscope, scenes from Boer war. STEVE.

London, Ont.

BENNETT'S (J. H. Abaz, mgr.).—Comparatively speaking, there is but very little comedy in this week's bill, although judging from the applause it is one of the most pleasing shows of the season. Kates Brothers, eccentric acrobats, open the show; the straight man does some very good stunts; they are both hard workers and would do well if both worked straight. The comedy is very much forced and will only make a hit with children. Howard Brothers, flying banjoists, are beyond my criticism; they are artists. Millar Brothers' Doriana is a distinct novelty. Hammond and Forrester please with a singing and talking act. Harry Botter

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Golden Crook Notes.

ALBANY, N. Y.—Jacobs' "Golden Crook" extravaganza company opened up to capacity business at Gayety Theatre. The olio is very strong, especially Ed Morton, the vocalist, who is a pronounced hit, and Arlington and Delmore, the travesty performers. James Fulton, formerly of the Fulton Brothers, is managing the company. Joe M. Howard, special agent, last season with Pawnee Bill, is business manager. Thomas J. Mack, formerly with Primrose Minstrels, is musical director. Maryland Tyson, of the Tyson Sisters, received word of her being left a legacy by a distant relative. —Will Donnelly, of Fields' Minstrels, is here looking after the front end of his attraction. May Emerald, of the Cook company, is confined to her hotel with a heavy cold.

Atlanta, Ga.

STAR (J. B. Thompson, mgr.).—Opened week 22 to crowded house, who enjoyed the following: (1) Jennie Dehner, contralto soloist, good; Rogers and Lavine, in a comedy sketch, took well; Essie Booth, acrobatic dancer, clever; Carl Copeland, in monologue, fair; Mable Napree, billed as the "Champion Back and Wing Dancer of the South," got full share of applause; Harris and Nelson, in a knockabout act, were good, but would show to better advantage in a more substantial act, as they display undoubted ability. The Musical Browns presented a good musical act, and were followed by new motion pictures, concluding with the merry burlesque, "Robinson Crusoe, Jr." by Bob Hewlette and stock company, which kept the house in an uproar. Coming, week of 29, Clara Youngblood Corson, the Euphonia Soloist and others.

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#### Kenosha, Wis.

VARIETY (John O'Brien, res. mgr.)—Bill for first part of week of Jan. 22: Ver Vain and company, ventriloquist, who is quite clever; Little Flurry Rayfield, who made a hit with the audience with her songs and monologue; Marlin and Dean, a team whose song and dance received a good round of applause; William Shearer, black faced comedian, in his trick violin playing and imitations; the Okuras, Japanese acrobats and foot jugglers, who received some well merited applause. Show closes with kinetoscope. Coming last half of week, Blinle and Chapman, Bennett Sisters, Harry Baker, Clever Conkey, "The Fa-

ture Act." The Okuras is held over the entire week. Kinetoscope will close the show.

TED SANFORD.

#### Frankfort, Ind.

CRYSTAL (Chas. Welsh, mgr.)—Week of 22 opened to the usual large crowd. Reed and Hadeley, in a mechanical soldier act, were well received. Holmes and Dean, in musical novelties, made good. Baby Irma Wikoff and company scored big. Chas. and Jennie Welsh, in "Shifting the Scenes," took the house. Coming week 29, Mr. and Mrs. Bobby Carroll, the Stark Trio, Tom Hebron, Elmer Howell, Chas. and Jennie Welsh.

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